

August 1947



The Inland Printer



*Twenty-Eighth Annual Convention of
The International Association of Printing House Craftsmen
Saratoga Springs, New York • August 31, September 1, 2, 3*

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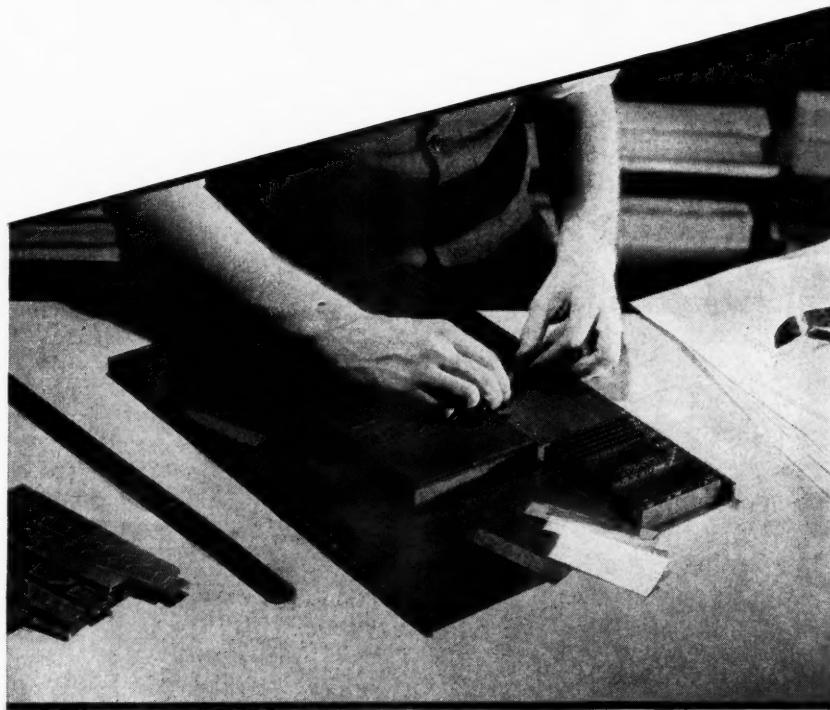
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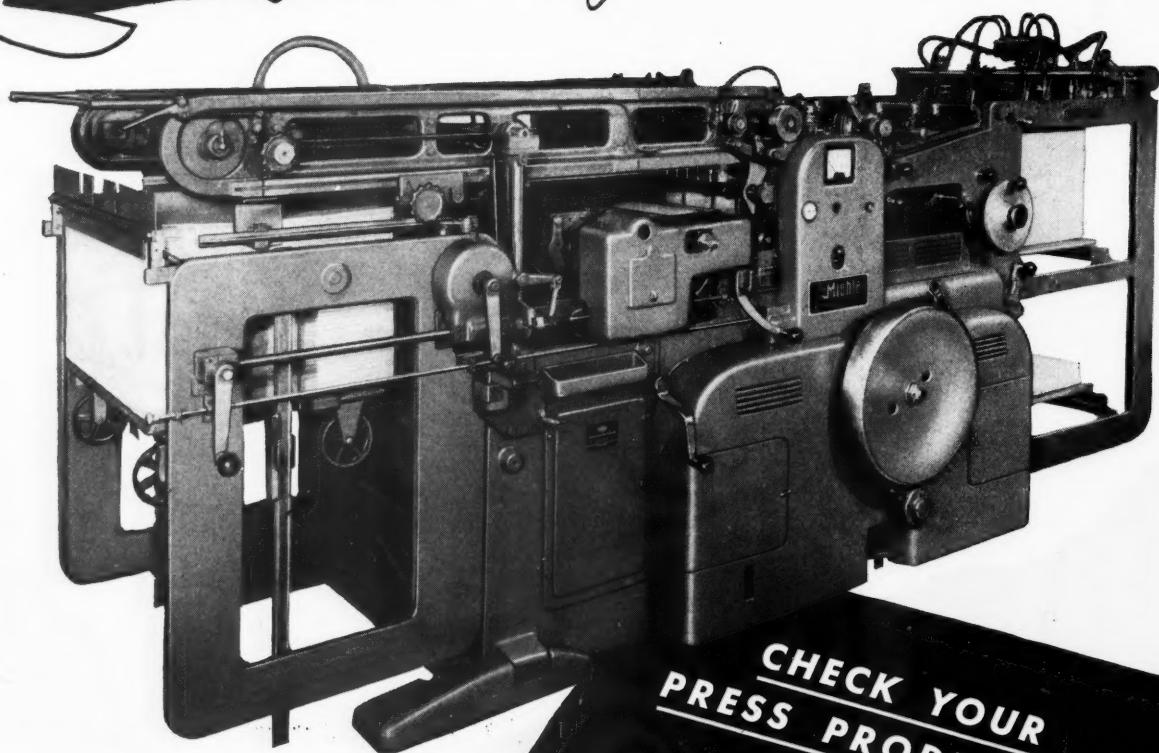
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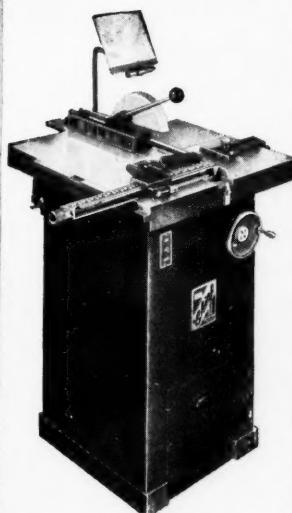
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The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

VOL. 119 • AUGUST 1947 • NUMBER 5

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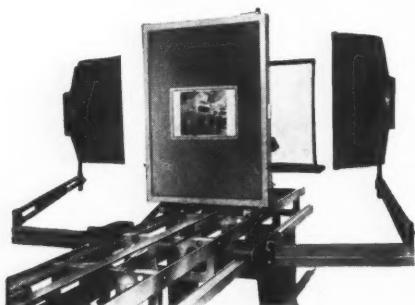


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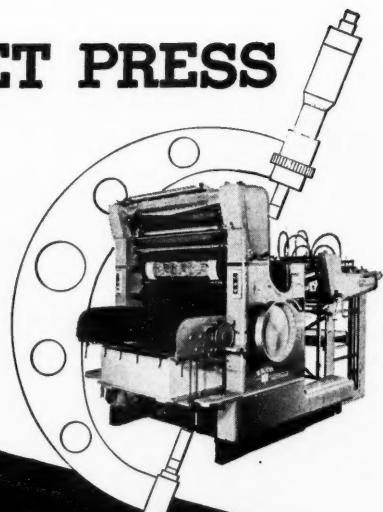
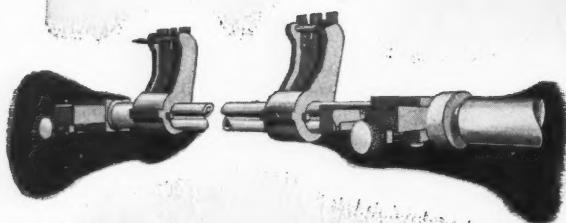
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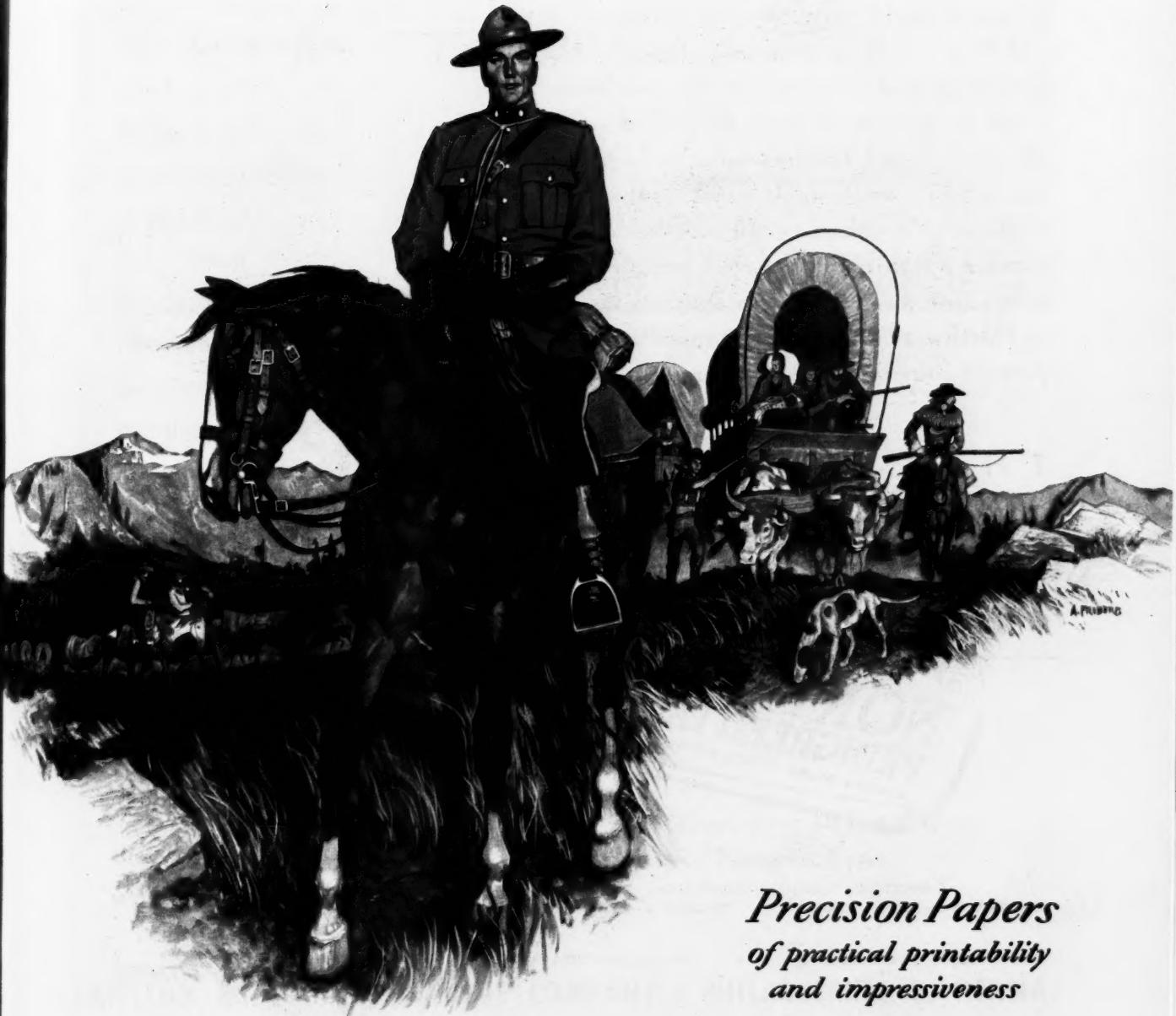


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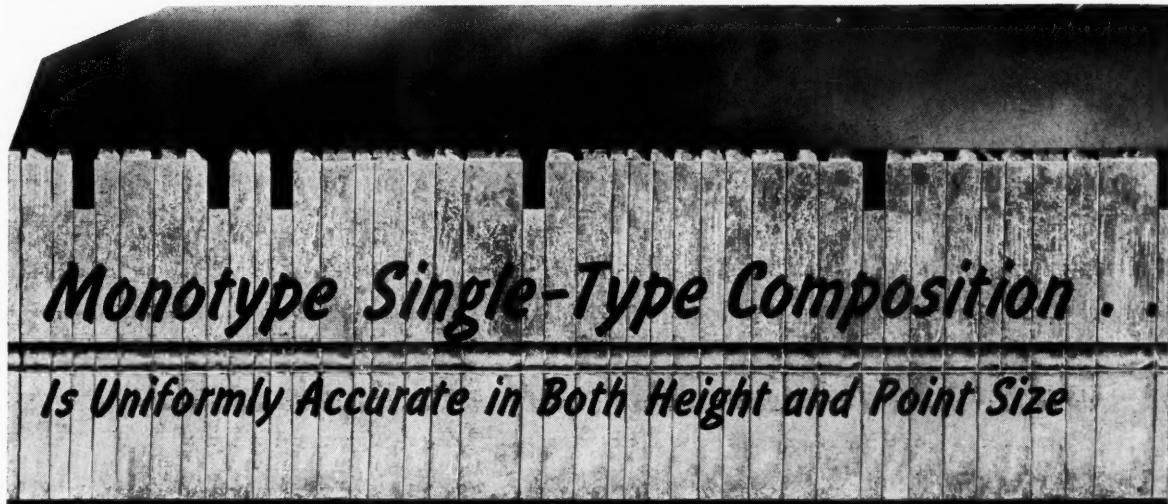
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KEEPING IN TOUCH

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

AUGUST, 1947

HALF-MILLION OFFSET RUNS MADE WITH NEW IPI TRI-METAL PLATE

An offset plate which lithographs press runs in the hundreds of thousands . . . without showing signs of wear . . . and with the last impressions lithographing as good as the first . . . is the latest development of the International Printing Ink Research Laboratory, New York.

The plate, known as the IPI Tri-Metal plate, is composed of 3 layers of metal—chromium, copper (the printing surface), and a base metal. The base metal, originally steel, is zinc at present because of the unavailability of steel for this purpose.

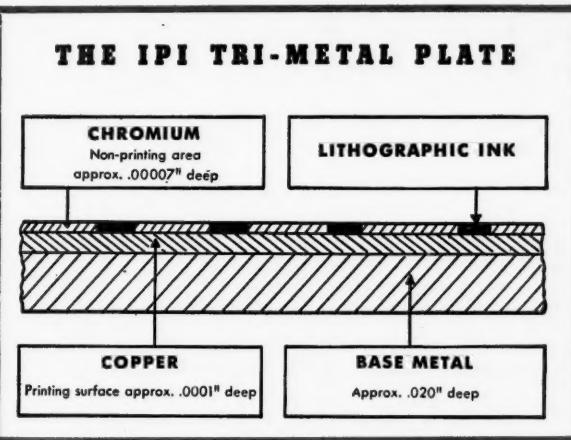
However, even without the additional longevity provided by a steel base, the IPI Tri-Metal plate, on commercial runs, has lithographed 600,000 maps on which previous plates usually wore out at 50,000 impressions, 461,000 folding boxes on which previous plates usually wore out at 25,000 impressions, 360,000 cigarette cartons on which previous plates usually wore out at 50,000 impressions, and 540,000 labels on which previous plates usually wore out at 100,000 impressions. At the end of each of these runs, the image on the IPI Tri-Metal plate showed no signs of wear.

Experimental runs with IPI Tri-Metal plates having a steel base, which better resists repeated sharp bending at the gripper clamps, have resulted in 1,750,000 impressions, 2,293,859 impressions, and 3,103,101 impressions. One steel plate was put on and taken off the press 36 times.

Equally as important as the long life of the IPI Tri-Metal plate is the fact that halftone areas maintain 100% ink-receptivity throughout the entire run, the last sheet lithographed being as clean and sharp as the first.

Copper Printing Surface Has Many Advantages

When the IPI Tri-Metal plate is processed . . . in essentially the same manner as a deep-etch plate . . . the chromium plating is removed from the design area, exposing the copper. This



method makes it unnecessary for the lithographer to install metal-plating equipment for the preparation of his plates.

The advantages of copper as a printing surface are well-known to every pressman. For offset work, it has the additional advantages of being sensitive to grease, and longer-wearing than the lacquered surface of conventional deep-etch plates.

Important, too, is the fact that if the copper work area is

accidentally inactivated by premature wetting with acid fountain solution, it may again be made ink-receptive . . . quickly, while the plate is on the press . . . without impairing the ink-resistance of the chromium non-printing area.

Chromium, the metal covering the non-printing area of the plate, is less sensitive to grease than other industrial metals, including aluminum.

Hence, it is advantageous in

keeping non-printing areas untinted, and in securing sharper prints. Also, less water is required to keep the work clean and open, drying conditions are improved, and stronger colors are possible. Chromium has another advantage in being highly resistant to oxidation and wear.

Long Life, Less Handling Effects Operating Economies

Although the initial cost per plate of IPI Tri-Metal plates is higher than the cost of conventional deep-etch plates, overall costs are lower. On a 500,000 run in three colors on boxboard, one customer estimates he saved \$1,450 in plate costs alone, not to mention additional savings in make-ready and lost press time.

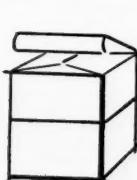
The IPI Tri-Metal plate works ideally with IPI Vapolith inks under both heat-set and room-temperature drying conditions. It also works satisfactorily with conventional inks.

Although these plates are available only in limited quantities at present, inquiries will be promptly answered.

Write International Printing Ink, Division of Interchemical Corporation, Empire State Building, New York 1, N. Y.

A Few IPI Tri-Metal Plate Production Records

The numbers of impressions reported below were made in commercial plants on commercial runs. For comparison with impressions secured from conventional deep-etch plates on the same jobs, see the third paragraph on this page.



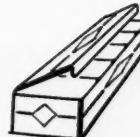
FOLDING BOXES
461,000
IMPRESSIONS



MAPS
600,000
IMPRESSIONS



LABELS
540,000
IMPRESSIONS

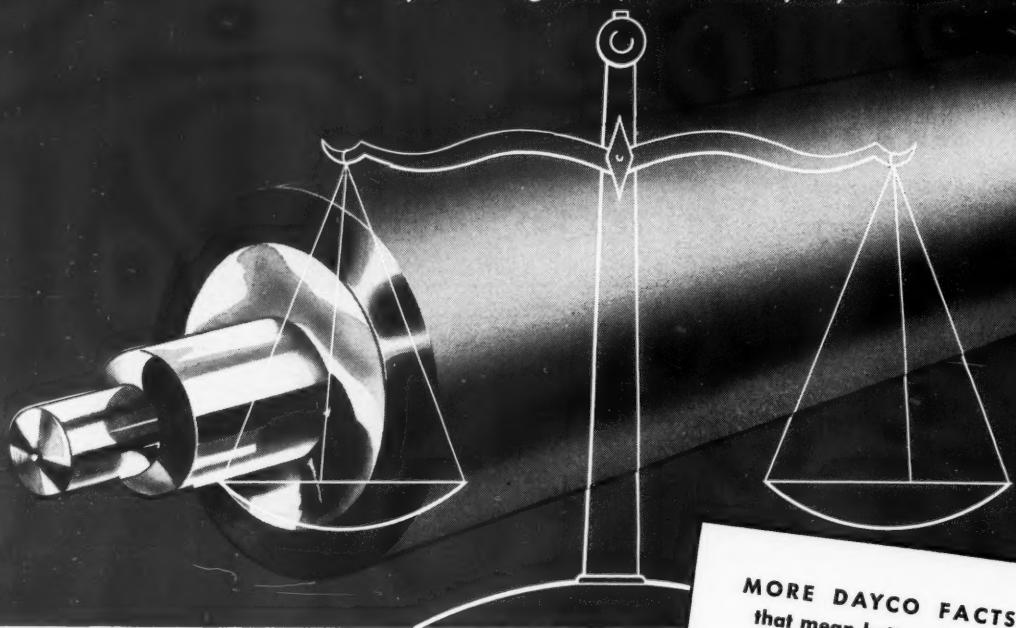


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no whip...no jump at any speed!



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Every Dayco Roller is perfectly balanced . . . manufactured so accurately you could split it down its axis and the two halves would weigh exactly the same. Such perfect balance eliminates costly vibration, regardless of the revolving speed.

That's why Daycos reduce bearing wear to a minimum, eliminate stresses and strains that build up in imperfectly balanced rollers running at high speeds . . . stresses and strains that greatly shorten roller life. That's one reason Daycos last longer than ordinary rollers. In the box at the right are other reasons Dayco Rollers will help you protect your reputation as a top-quality printer, help you reduce production costs. A Dayco Roller Specialist will gladly explain them to you in detail. Write today.

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3. Daycos take all kinds of inks . . . heat set, metallic, fast drying, oil base, or many of the newer inks.
4. Dayco Rollers are so perfectly balanced they run true without whip, reduce bearing wear to a minimum.
5. Fused Ends of Dayco Rollers make possible finest roller performance plus renewable surface economy.
6. Dayco Roller compounds are multiple refined to secure a uniform, soft, smooth texture so essential to fine printing.

*Ask about the Dayco EXTRA
CORE PLAN*

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The Central Lithograph Co.	Cleveland, Ohio
Chilton Company	Philadelphia, Penna.
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A. T. DeLaMare Co., Inc.	New York, N. Y.
Dominion Loose Leaf Co. Ltd.	Toronto, Canada
Eastern Offset, Inc.	Baltimore, Md.
The Free Methodist Publishing House	Winona Lake, Ind.
Gilmans Fanfold Corp.	Niagara Falls, N. Y.
Gospel Trumpet Company	Anderson, Ind.
Government Printing Office	Washington, D. C.
The Henle Wax Paper Mfg. Co., Inc.	New York, N. Y.
H. O. Houghton & Co.	Cambridge, Mass.
The Houston Chronicle	Houston, Texas
Iudd & Detweiler, Inc.	Washington, D. C.
Kary-Safe Paper Bag Co., Inc.	New York, N. Y.
Keller-Crescent Company	Evansville, Ind.
The Kellogg & Bulkeley Co.	Hartford, Conn.
M. V. Klich Printing Co.	Chicago, Ill.
Mack Printing Co.	Easton, Penna.
The Maqua Co.	Schenectady, N. Y.
The Maple Press Co.	York, Penna.
Mennonite Publishing House	Scottsdale, Pa.
Mid-West Wax Paper Co.	Fort Madison, Ia.
E. E. Miles Co.	South Lancaster, Mass.
Milwaukee Lace Paper Co.	Milwaukee, Wis.
The Thos. D. Murphy Co.	Red Oak, Iowa
The Conde Nast Publications, Inc.	Greenwich, Conn.
The National Carbon Coated Paper Co.	Sturgis, Mich.
Neely Printing Co.	Chicago, Ill.
Orange Publishing Co.	Syracuse, N. Y.
Pantograph Prtg. & Stat. Co.	Bloomington, Ill.
Paterson Parchment Paper Co.	Bristol, Penna.
The Plimpton Press	New York, N. Y.
Prospect Press, Inc.	Winnipeg, Can.
Public-Press-Limited	Cincinnati, Ohio
The A. H. Pugh Printing Co.	Concord, N. H.
The Rumford Press	Cedar Rapids, Iowa
Russell's Ry. & Motor Bus Guide Co.	Shelby, Ohio
The Shelleby Sales Book Co.	Cortland, N. Y.
L. C. Smith & Corona Typewriters, Inc.	Winnipeg, Canada
Stovel Company, Ltd.	Baltimore, Md.
Thomsen-Ellis-Hutton Co.	Mendota, Ill.
The Travelers Insurance Co.	St. Paul, Minn.
The Wayside Press	West Carrollton, Ohio
Webb Publishing Co.	Fargo, N. D.
West Carrollton Parchment Co.	Milwaukee, Wis.
Western Newspaper Union	Wheeling, W. Va.
Western States Envelope Co.	Cleveland, Ohio
Wyoming Glazed Paper Co.	Reading, Pa.

SINCE 1904

The CHAPMAN Static Eliminator
HAS BEEN IN
WORLD-WIDE USE

as the instantaneous remover of static in printing operations.

CHAPMAN static-eliminating equipment today, represents almost 50 years of constant, unremitting research and refinement in this specialized field, pioneered by CHAPMAN, and brought to perfect, trouble-free and absolutely safe performance—under all weather conditions, at any time of the year, in any climate. It is fully guaranteed.

The CHAPMAN Static Eliminator is easy to install, and requires a minimum of maintenance. Current consumption as low as 10 watts per press.

THE CHAPMAN STATIC ELIMINATOR

speeds all mechanical phases of press work

ON
ALL ROTARY & FLAT BED PRESSES

- Presses can be speeded up.
- Feeding is aided.
- Sheets will not crumple or miss.
- Sheets are delivered easily without clinging to strippers and guides; and are evenly jogged.
- Light papers are handled quickly, without trouble.
- Register is improved.
- Fire risk on gravure presses is reduced.

Write for your free copy of the new Handbook of the CHAPMAN Neutralizer, Bulletin No. 66, just off the press.

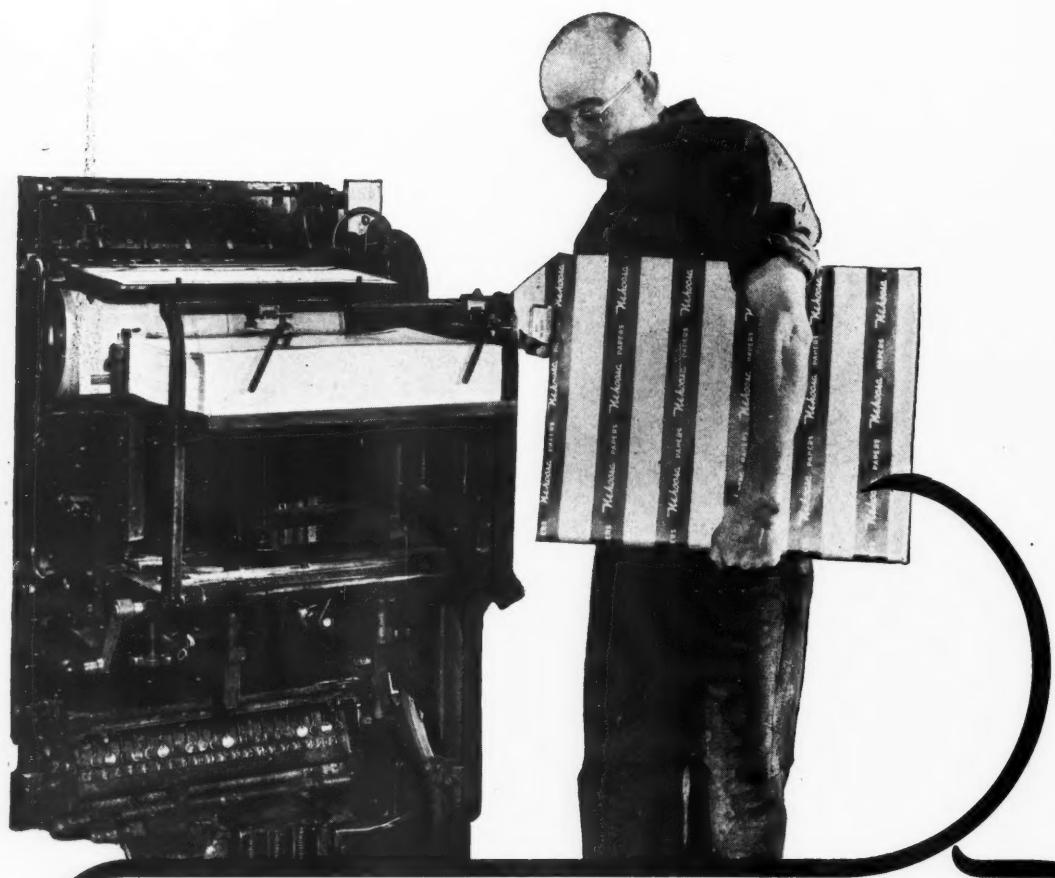
ABSOLUTELY SAFE

Output current through the CHAPMAN Neutralizer is limited to 1/100th of an ampere—while changing your supply voltage automatically to meet requirements of paper undergoing press work.

- 1 It is absolutely safe.
- 2 No harmful rays are produced or emanate from it.
- 3 No shielding is necessary.
- 4 There is no possibility of immediate or future harmful effects to operators.
- 5 No state or other government objects to its use.
- 6 CHAPMAN Neutralizers are listed and approved by the Underwriters' Laboratories.

CHAPMAN ELECTRIC NEUTRALIZER COMPANY

ESTABLISHED 1904 PORTLAND, 6, MAINE



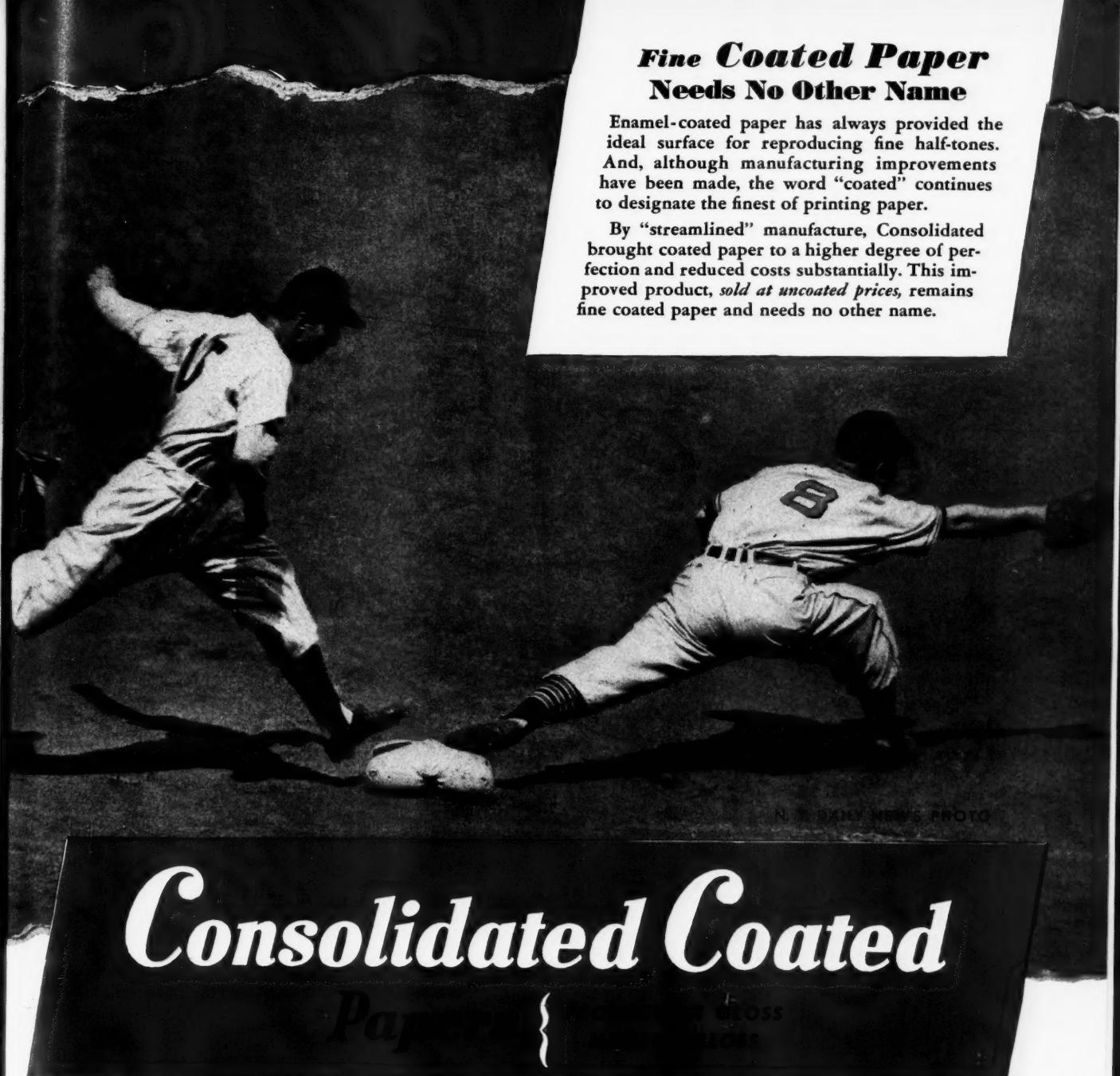
YOUR MOST IMPORTANT INGREDIENT IN TOP-QUALITY PRINTING . . .

Nekoosa's easy-to-identify ream package—the yellow wrapper with the blue stripes—is a familiar sight in America's leading printing and lithography plants.

Printers and lithographers everywhere know that no job can be better than the paper on which it is printed—just as they know that *pre-tested* Nekoosa Bond meets their most rigid requirements for smoothness, appearance and printability.

BOND
Nekoosa
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER CO., PORT EDWARDS, WISCONSIN
1887 • 60 Years of Paper Progress • 1947



Fine Coated Paper Needs No Other Name

Enamel-coated paper has always provided the ideal surface for reproducing fine half-tones. And, although manufacturing improvements have been made, the word "coated" continues to designate the finest of printing paper.

By "streamlined" manufacture, Consolidated brought coated paper to a higher degree of perfection and reduced costs substantially. This improved product, *sold at uncoated prices*, remains fine coated paper and needs no other name.

Consolidated Coated



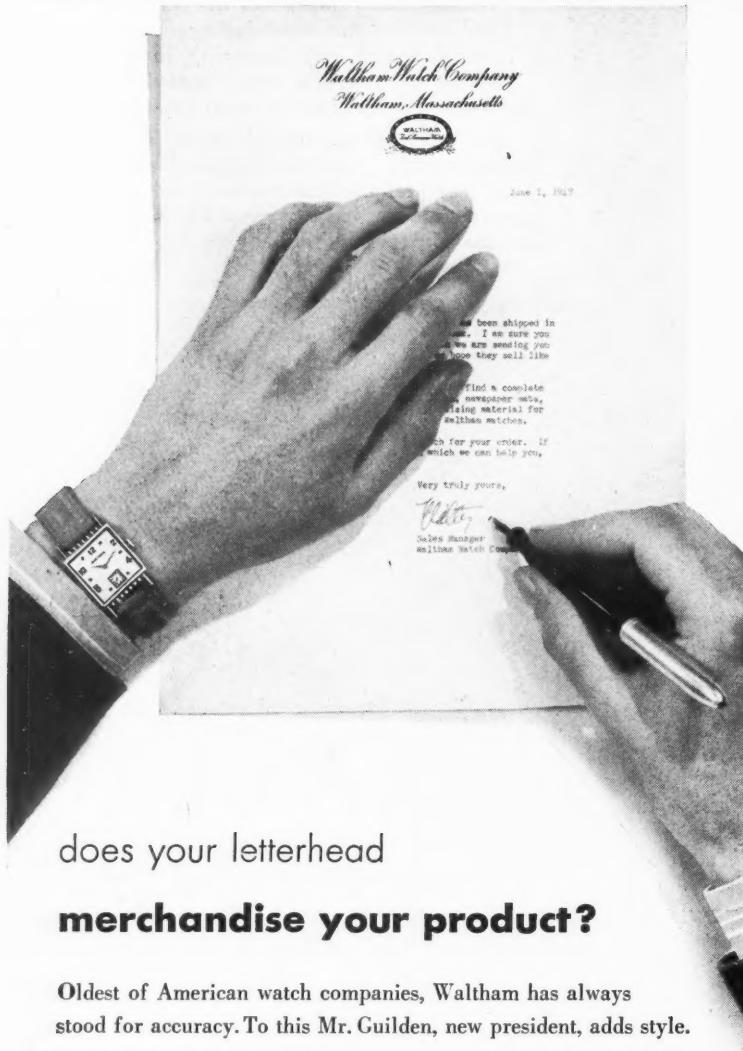
No concern knows more about the high attention value of good photographs than the Eastman Kodak Company which featured the above action shot in a recent advertisement.

But to be fully effective, photographs must be reproduced flawlessly with excellent half-tones and good printing *on quality*.

paper. It is significant that Time Magazine and several other outstanding publications in which this advertisement appeared, regularly use substantial quantities of Consolidated Coated.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers meet almost any printing need.

Prominent Users of Strathmore Letterhead Papers: No. 72 of a Series



does your letterhead
merchandise your product?

Oldest of American watch companies, Waltham has always stood for accuracy. To this Mr. Guilden, new president, adds style.

His company has built their entire sales and advertising strategy on the handsome styling and top prestige of the Waltham watch.

Therefore, it is no mere accident that Waltham chooses Strathmore Parchment for its distinguished letterhead. It is an item, and an important one, in the maintenance of the Waltham prestige.

Does your letterhead do as much for the reputation of YOUR PRODUCT? If not, ask your printer to submit new designs on Strathmore papers.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond.

STRATHMORE *MAKERS
OF FINE
PAPERS*

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

* * *

This series appears in:

TIME

NEWSWEEK

UNITED STATES NEWS

BUSINESS WEEK

ADVERTISING & SELLING

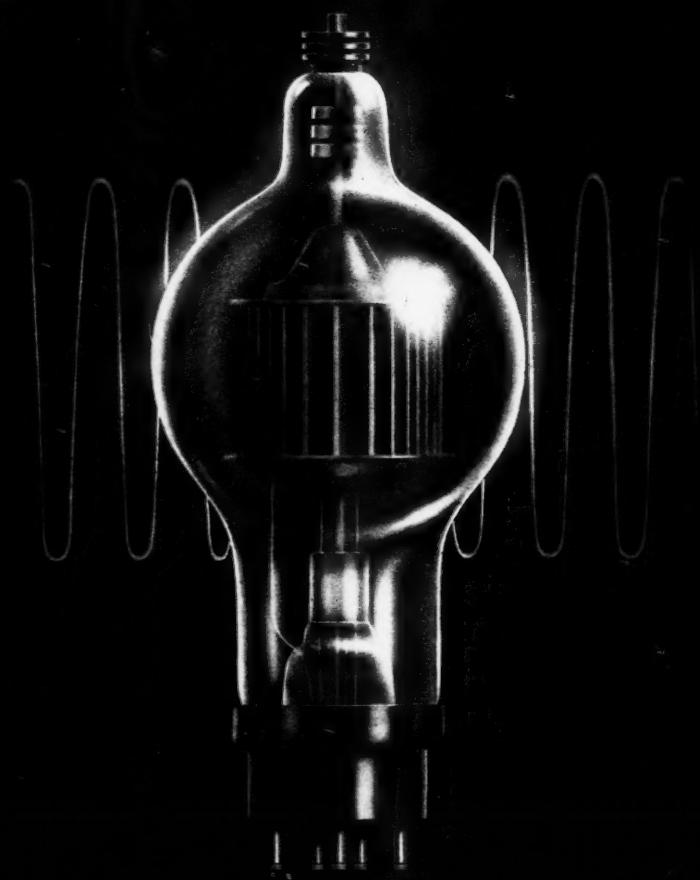
TIDE

PRINTERS' INK

SALES MANAGEMENT

A new
printi
resear
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PRINTED
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31-10
LONG I
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ELECTRONICS

BETTER WAYS TO PRINT FASTER *with*

... SPERRY ELECTRONICS

A new industry — Electronics — promises to make for more exactness in the printing industry, and to play an active role in this industry's future. Sperry research laboratories have developed the Sperry Printer of abundant speed, performance . . . and range of operation.

The Sperry Corporation
E. G. STAUDE DIVISION
ROTARY PRINTERS AND CARTON MACHINERY

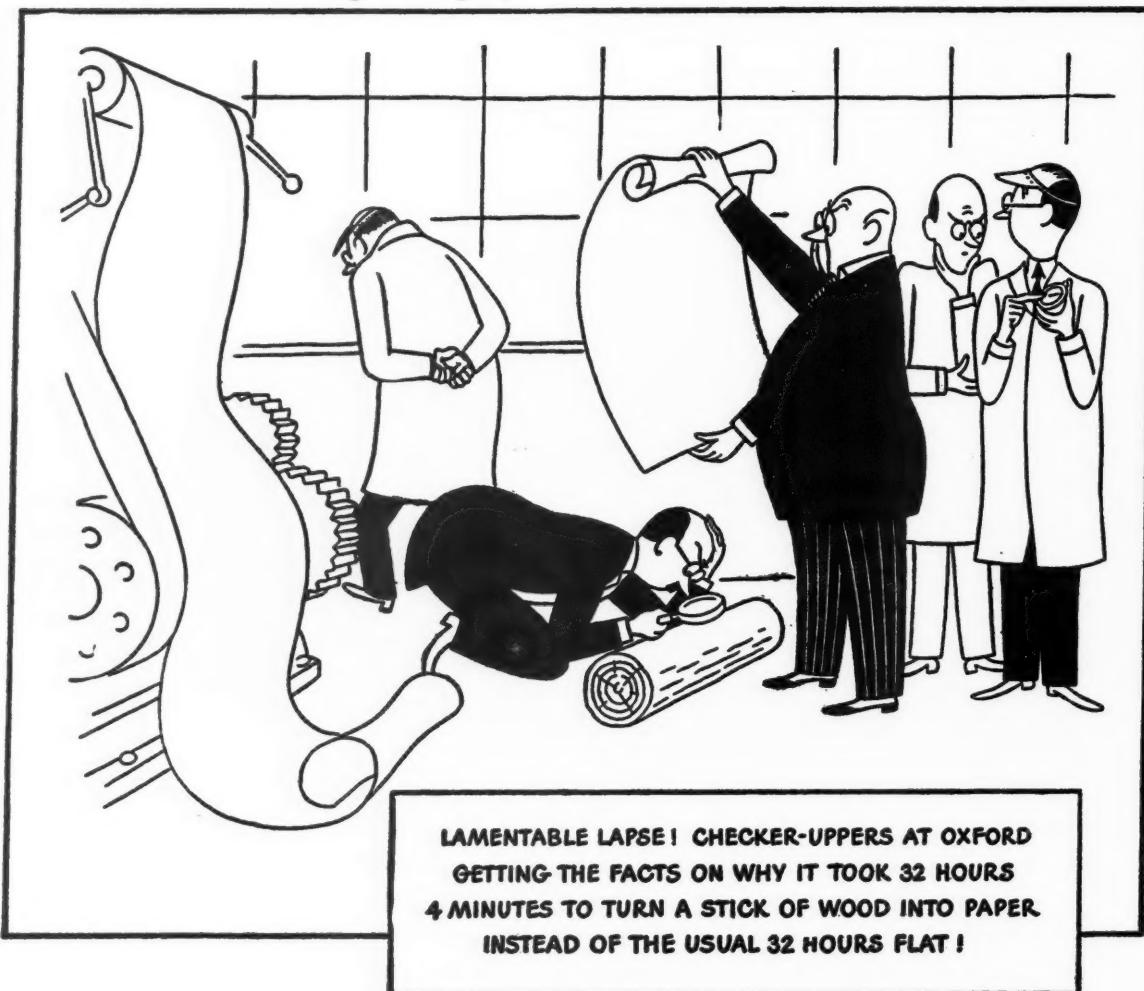
PRINTED BY GRAVURE

FORD INSTRUMENT BLDG.
31-10 THOMSON AVENUE
LONG ISLAND CITY 1, N. Y.
STILLWELL 4-9000

2675 UNIVERSITY AVENUE
ST. PAUL 4, MINN.
NESTOR 7151

2400 W. MADISON STREET
CHICAGO 12, ILL.
SUITE 615
MONROE 3-4880

FORD INSTRUMENT BLDG.
31-10 THOMSON AVENUE
LONG ISLAND CITY 1, N. Y.
STILLWELL 4-9000



ACTUALLY, making quality printing paper at Oxford's plant is a mighty smooth operation.

Each day, we produce better than 1,000 miles of many varieties—a rate we have maintained for a good many years.

Oxford can maintain this high rate of production because our facilities are *complete*. We control every step in the production of paper from the wood to the sheet of finished paper ready for the press.

Helping to maintain Oxford's record of quality are its craftsmen, hundreds of whom have

had 20 or more years' experience in the art of making paper here at Oxford.

Furthermore, each day's run is given over 5,000 separate tests for quality—tests for such things as fold, surface bond, color and good printing properties. Besides making sure that every sheet of Oxford

paper is right, our Research Department is constantly working to find ways of making paper better.

So when you need paper that *must* be right for the job, call your merchant who handles Oxford papers. You will find Oxford merchants in key cities coast to coast.



Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex CIS Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.

OXFORD PAPER COMPANY

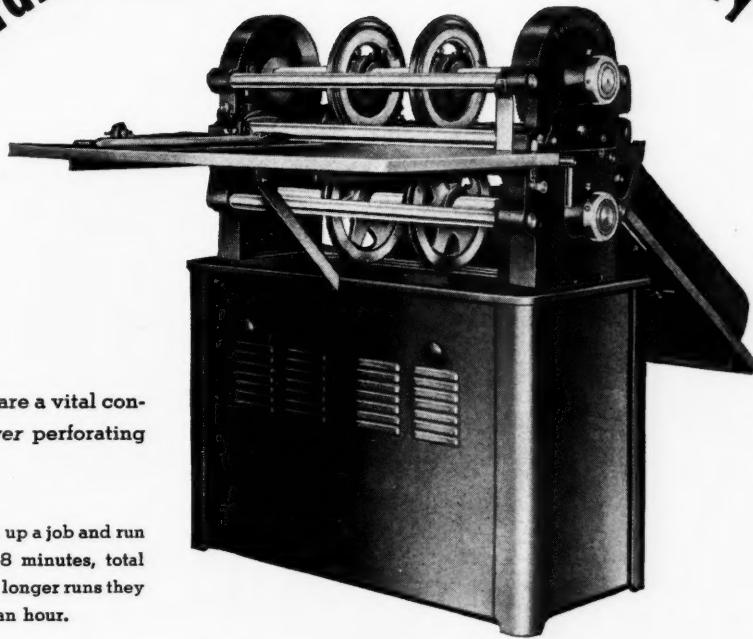
230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS
in 48 Key Cities

*IT COSTS LESS to do your perforating with the Rosback Pony Rotary



If perforating costs are a vital consideration you'll find the answer to lower perforating costs in the Rosback Pony Rotary.

Proof

Users state they can set up a job and run a thousand sheets in 18 minutes, total average time including set-up. On longer runs they regularly average up to 10 reams an hour.

If quality of perforating is important to you, and to your customers, the Pony Rotary turns out the finest perforating to be had at any price.

Proof

The Pony Rotary makes a true round hole, using perforating punches and dies of finest steel. Sheets tear easily along lines of perforation because perforations are cut clean without leaving burrs and ragged edges around the holes.

It is this unparalleled record of quality production, at low cost, that has made the Pony Rotary first choice in perforating equipment in thousands of plants, both large and small. A study of your own perforating cost records will quickly prove that a Pony Rotary can earn more profit dollars, in proportion to investment, than any other equipment you can buy.

Ask your Rosback Dealer for your free copy of our new perforator bulletin, or mail coupon below.

F. P. ROSBACK COMPANY, BENTON HARBOR, MICH.

*World's Largest Manufacturers of Perforators, Gang Stitching Machines
and Paper Punching and Drilling Machinery*



F. P. Rosback Company, Benton Harbor, Mich.

Please send me free copy of new perforator bulletin showing how the Pony Rotary can cut my perforating costs by 50% or more.

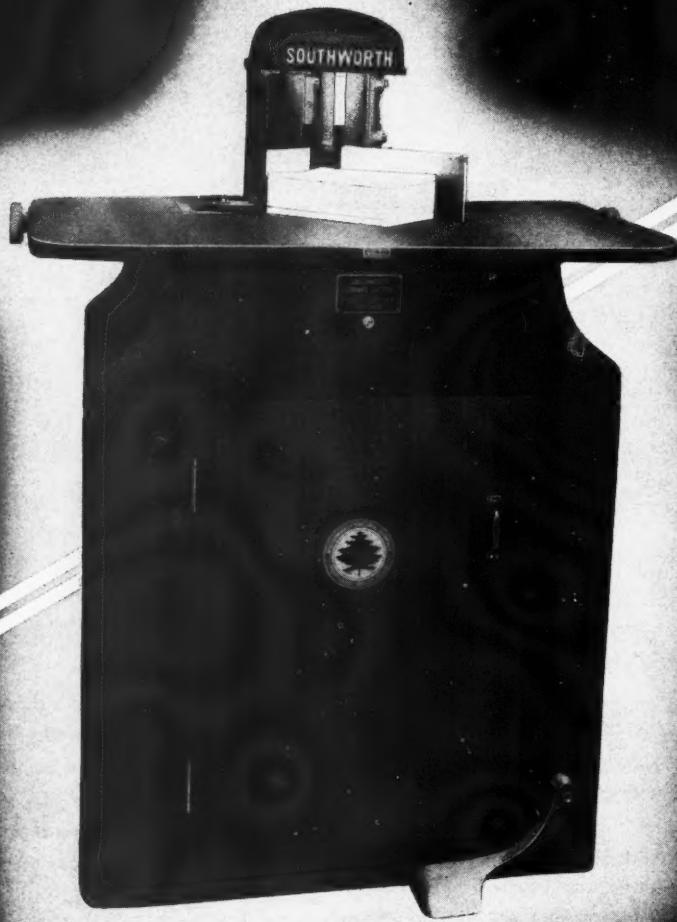
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Company _____

Street Address _____

City _____ Zone _____ State _____

Southworth



GRAPHIC ARTS
DIVISION

SOUTHWORTH *Corner Cutter*

Filling a long-felt need, this new Southworth Power Corner Cutter has been enthusiastically received by the Graphic Arts. Precision built for accuracy, dependability and wide range of performance. Cuts lifts up to 3½ inches, with surplus power. For occasional corner-cutting requirements, investigate the Southworth Hand or Foot Corner Cutters. Built to the same high standards! Literature and prices on request.

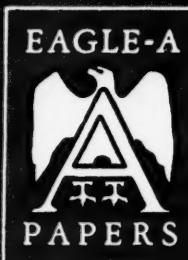
SOUTHWORTH

MACHINE COMPANY

Tel. 4-1424

30 WARREN AVENUE PORTLAND, MAINE.

RIGHT PAPER . . . A First Consideration



The Complete Group
of Eagle-A Agawam
100% Cotton Content
Papers is

EAGLE-A
AGAWAM BOND

EAGLE-A AGAWAM
ONION SKIN

EAGLE-A AGAWAM
WEDDING BRISTOL

Hand-written business letters and "wet press" copying practically disappeared with the introduction of the typewriter and carbon paper. To meet the demand of this equipment, so important in the conduct of modern business, Eagle-A developed such papers as:

EAGLE-A AGAWAM BOND EAGLE-A AGAWAM ONION SKIN 1 0 0 % C O T T O N C O N T E N T

Designed for fine letterheads, legible carbon copies and lightweight business records — these two outstanding grades assure high quality work on the typewriter.

To assure your customers of exceptional quality, always recommend Eagle-A Agawam Bond and Eagle-A Agawam Onion Skin with envelopes-to-match.

Also available in EAGLE-A TYPEWRITER AND BOXED PAPERS

EAGLE-A PAPERS

AMERICAN WRITING PAPER CORPORATION • HOLYOKE MASSACHUSETTS

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

New! NO. 05 VANDERCOOK PROOF PRESS
automatic inking . . . 20 proofs a minute

This latest Vandercook is especially suitable for galley proofs of machine composition and made-up pages. Gives good proofs of halftones. Easy to operate, safe and foolproof.

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SPECIFICATIONS

Bed Size	15 ¹ / ₂ " x 26"
Maximum Sheet	14 ³ / ₄ " x 28"
Maximum Form	14 ¹ / ₂ " x 24"
Floor Space	23" x 64"

Vandercook and Machine equipment—now and only by Vandercook & Sons, Inc., the leaders in the United States.

Mail Coupon Now

Please send us full information about the new No. 05 Vandercook Proof Press.

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MEAD
papers

NATIONALLY DISTRIBUTED

ALA.: W. H. Atkinson Partin Paper Co.; Sloan Paper Co.

ARIZ.: Blake, Moffitt & Towne; Graham Paper Co.; Zellerbach.

ARK.: Roach Paper Co.

CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Seaboard Paper Co.; Zellerbach.

COLO.: Dixon & Co.; Graham Paper Co.

CONN.: Alling Paper Co.; John Carter & Co.; Rourke-Eno Paper Co.

D. of C.: R. P. Andrews; Barton, Duer & Koch; Frank Parsons Paper Co.; Stanford.

FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.

G.A.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.

IDA.: Blake, Moffitt & Towne; Zellerbach.

ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.

IND.: Central Ohio; Century Paper Co.; Crescent Paper Co.; Diem & Wing; Indiana Paper Co.; C. P. Lesh Paper Co.

IOWA: Birmingham & Prosser; Carpenter Paper Co.

KAN.: Carpenter Paper Co.; Graham Paper Co.

KY.: Louisville Paper Co.

ME.: C. M. Rice Paper Co.; C. H. Robinson.

MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.

MASS.: Bulkley, Dunton & Co. Inc.; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; Mill Brand Papers; Paper House of N. E.

MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Graham Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.

MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.

MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.

MONT.: Carpenter Paper Co.; The John Leslie Paper Co.

NEB.: Carpenter Paper Co.

N. J.: Bulkley, Dunton & Co., Inc.; Forest Paper Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons.

NEW YORK CITY: H. P. Andrews; Bulkley, Dunton & Co., Inc.; M. I. Esh & Co., Inc.; Forest Paper Co.; J. & F. B. Garrett; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.

NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.

N. C.: Dillard Paper Co.

OHIO: Alling & Cory Co.; Central Ohio; Chaffield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Sciole Paper Co.; Union Paper & Twine Co.

OKLA.: Carpenter Paper Co.; Tulsa Paper Co.

ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.

PA.: Alling & Cory Co.; Chaffield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; H. A. Whiteman & Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong.

R. I.: John Carter & Co.; Narragansett Paper Co.; Carter, Rice & Co.

S. C.: Dillard Paper Co.

TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Graham Paper Co.; Southern Paper Co.; Southland Paper Co.

TEX.: Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.

UTAH: Carpenter Paper Co.; Zellerbach.

VA.: Caulkorne Paper Co.; Dillard Paper Co.; Old Dominion Paper Co.; Richmond Paper Co.; B. W. Wilson.

WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.

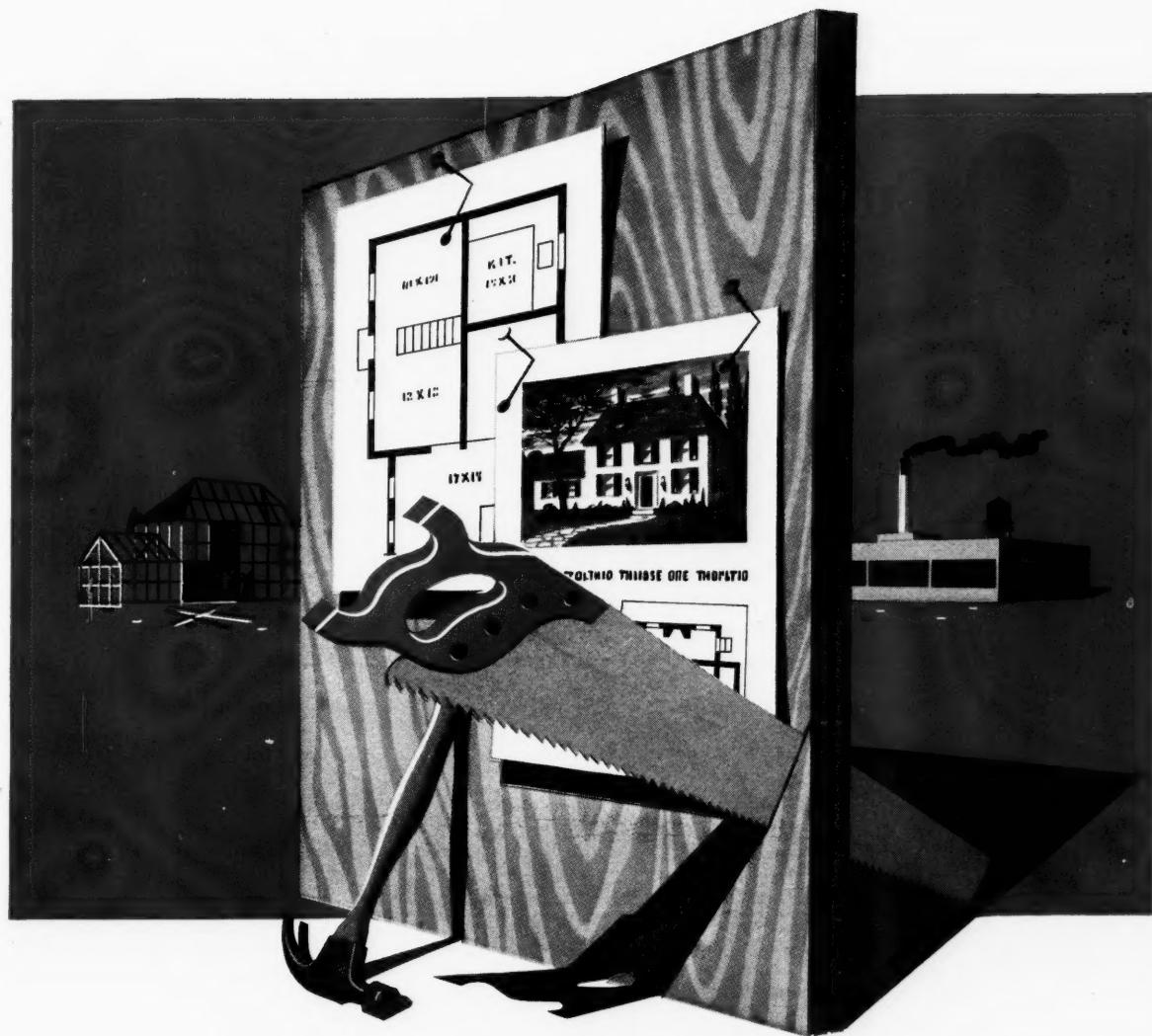
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

Manufacturers of Printing Equipment can obtain this Specialized Service

The planning and preparation of catalogs, bulletins and sales literature is our specialty. Present clients include leading manufacturers in the graphic arts industry in which our staff has had more than thirty years' experience in sales promotion. Write for samples of our current work.

MEERMANS, INC.
Advertising

1924 N. B. C. BUILDING • CLEVELAND 14, OHIO



The "Wooden Sandwich" Industry

After World War I, plywood was little more than a woodworking curiosity. Today, it is the product of one of America's lustiest young industries; and annual production, up tenfold within 20 years, is still short of demand. But the plywood industry is realistic. To prepare for its buyers' market, it is spending \$150,000 annually on research for new products and new markets.

From design to production and from distribution to sale, paper is as vital to the plywood industry as it is to any other of America's expanding industries and expanding markets. That is why this corporation, "Paper Makers to America," is itself expand-

ing to meet the ever increasing demand for its diversified line of papers . . . and why research is unremitting to make ever better and better all Mead Papers of the Mead, Dill & Collins, and Wheelwright lines.

Mead merchants the nation over are your informed source for "the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text and Cover Papers.

MEAD
papers
ESTABLISHED 1846

MORE THAN ONE HUNDRED YEARS OF PAPER MAKING

THE MEAD CORPORATION - "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

When Writing These Advertisers, Please Mention THE INLAND PRINTER



Cut Folding Costs . . .

Increase Versatility . . .

Step Up Production . . .

with a Cleveland Folder!

If your requirements call for folding four page circulars, greeting cards, signatures in 32's, booklets singly or in gangs—or broadsides and special large sheet jobs, one of the seven Cleveland models will solve your folding problems, however difficult • These machines handle sheets from 3 x 4' to 44 x 64", at highly satisfactory speeds • Cleveland Folders have long been accepted as the standard of the binding industry. They will bring to your plant the exceptional earning power for which they are well known • Write for more information on how Cleveland Folders cut folding costs, increase versatility and step up production and profit.

We'll gladly study your needs and recommend the Cleveland model suited to your plant. Ask for information also about other Dexter and Christensen Machines for the printing and binding industries.

Dexter-Christensen Products

DEXTER MACHINES are built by DEXTER FOLDER COMPANY at Pearl River, N. Y.
CHRISTENSEN MACHINES are built by CHRISTENSEN MACHINE COMPANY at Racine, Wisc.

All Dexter and Christensen Products are sold and serviced by
DEXTER FOLDER COMPANY, General Sales Offices
330 West 42nd Street, NEW YORK 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Cincinnati,

Washington, St. Louis, Atlanta

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal,

Winnipeg . . . and in Foreign Countries



Nothing Takes the Place of the Real Thing

● A wooden Indian is a fair substitute for the genuine article in some uses. And who are we to say that certain features of Chillicothe Offset can't be copied?

But if you want a printed piece to live and breathe—and if you want to run it without first having to hang the paper, the only thing like Chillicothe Offset is Chillicothe Offset itself.

The Chillicothe Paper Company pioneered the first stock with built-in moisture content. Because we can closely simulate the humidity of their pressroom, most pressmen say they run Chillicothe Offset without hanging, yet are untroubled by shrink, stretch, curl or lint.

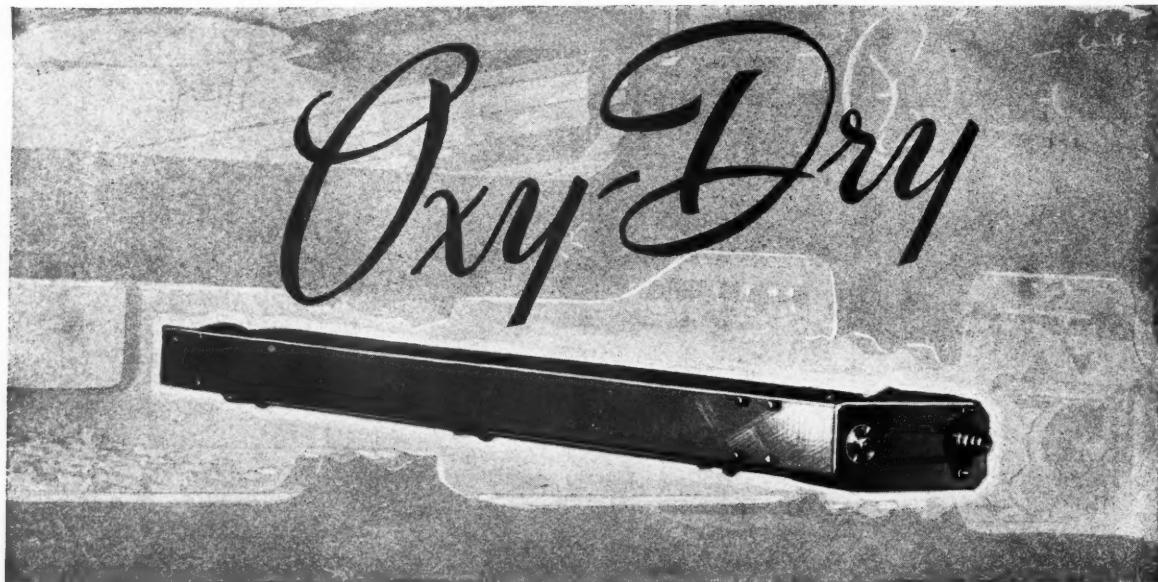
Cross-breeding enamel and offset advantages gave birth to the truly aristocratic stock of Chillicothe Offset.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

**LOGAN AND ADENA OFFSET AND BOOK
CHAMOIS TEXT • CHILLOTINTS
GREETING CARD PAPETERIES**
—ask us about them

"Chillicothe Papers"  make the best impression"
THE CHILlicothe PAPER CO.
CHILlicothe, Ohio

Please Mention THE INLAND PRINTER When Writing to Advertisers



**THE MODERN *Anti-Offset* METHOD
THAT UTILIZES DRY-ATOMIZED POWDER**

TESTED AND APPROVED by leading printing plants everywhere. The Oxy-Dry method of preventing offset by the application of atomized dry powder is being successfully used by letterpress printers and lithographers; on high-speed rotary and sheet-fed presses, multi-color presses, for overprint varnish work, by carton and box makers, label printers and a host of other printers and converters. The Oxy-Dry system utilizes an edible anti-offset powder, not harmful to health, and of particular formation that is electrically deposited directly upon freshly printed sheets in the press delivery. Write today for complete information.

OXY-DRY SPRAYER CORPORATION

323 East 38th Street, New York 16, N. Y.

608 So. Dearborn Street, Chicago 5, Ill.

329 Fremont Street, San Francisco 5, Calif.

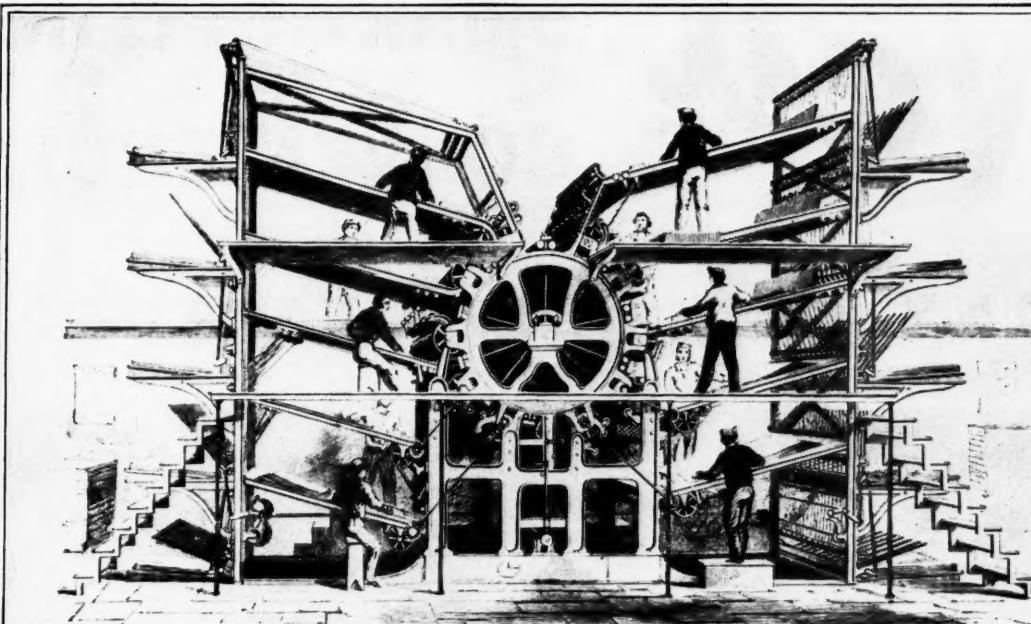
OXY-DRY

...the modern anti-offset method

EVEN WHEN PRESSES LOOKED LIKE THIS . . .

SAM'L BINGHAM'S SON MFG. CO. rollers

made them print better



TEN CYLINDER TYPE-REVOLVING MACHINE: Circa 1846



An early American effort to produce a high-speed press for newspaper work resulted in this ingenious, if fantastic-looking, "type-revolving machine." There were 175 such presses made, and they were used until as late as 1866.

The central cylinder held forms of type, secured in place by "V"-shaped column rules. Paper was hand-fed from platforms, to the impression cylinders, varying from 4 to 10 in number.

Even then, as today, SAM'L BINGHAM'S SON MFG. CO. made inking rollers that helped printers get better results. As modern press machinery demanded more and still more of rollers, SAM'L BINGHAM'S SON MFG. CO. built more and more into their rollers.

Today, through any one of 16 conveniently located factories, you know you can always depend upon SAM'L BINGHAM'S SON MFG. CO. for "the right roller right away" to do any standard or special job.

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

THERE'S A FACTORY NEAR YOU:

ATLANTA 3
CHICAGO 5
CLEVELAND 14
DALLAS 1

DES MOINES 2
DETROIT 10
HOUSTON 6
INDIANAPOLIS 2

KALAMAZOO 12
KANSAS CITY 6
MINNEAPOLIS 15
NASHVILLE 3

OKLAHOMA CITY 6
PITTSBURGH 3
ST. LOUIS 2
SPRINGFIELD, O.

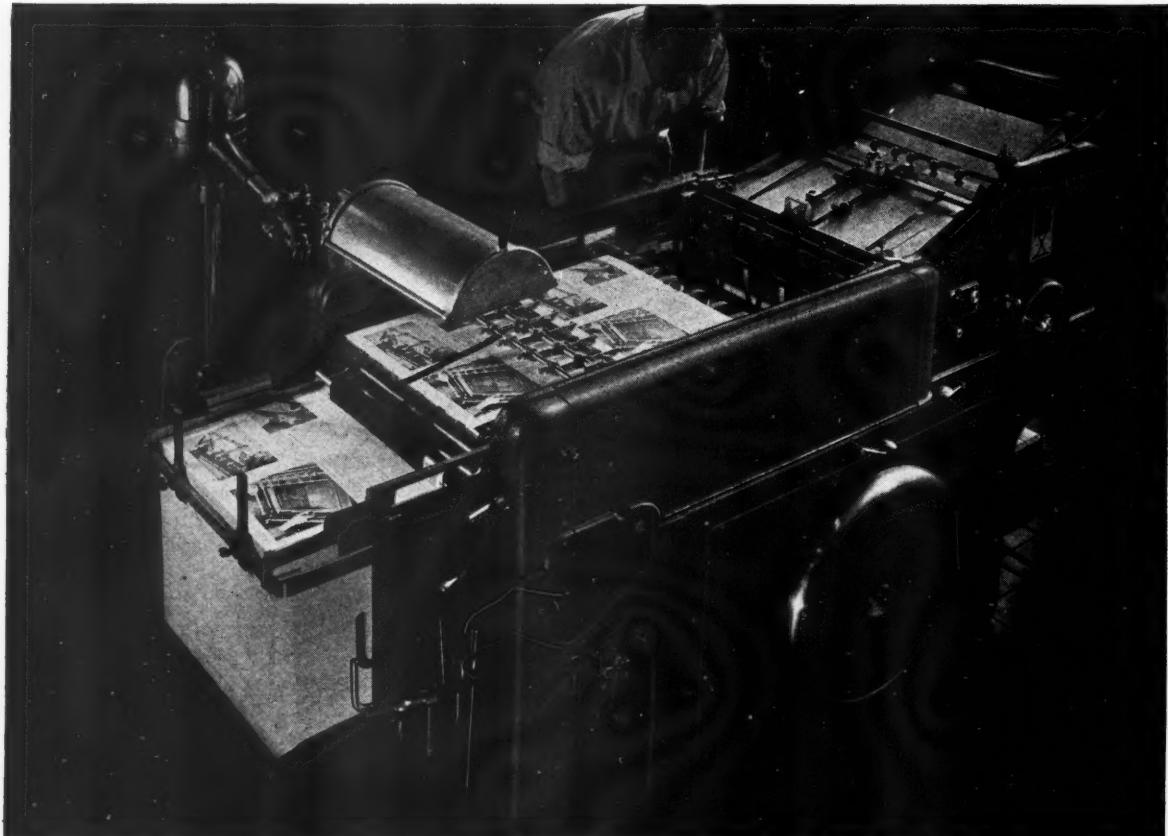
1847-1947
ONE HUNDRED YEARS OF ROLLER MAKING

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Greatest Little Cylinder

New SMART STYLING
CONVENIENCES

MANY EXCLUSIVE FEATURES



The New
ATF

LITTLE GIANT

HIGH SPEED AND QUALITY AT LOW OPERATING COST

Cylinder-press performance and quality at no more than automatic platen-press operating expense. The ATF Little Giant requires little more floor space (34 x 82 inches) than a platen press, is simple in design, with a minimum of adjustments, and can be mastered quickly.

Speedier Lock-up

Entire form is exposed, and 12-inch Hi-Speed quoin (furnished as standard equipment) saves time and assures accuracy when locking up or making changes.

Cylinder Press Ink Distribution

Fountain can be set quickly, giving ample coverage. Flow controlled by 18 screws with points covered by abutment pieces to prevent wearing blade and provide even setting of fountain. Exceptionally large ink plate. Two-inch rollers.

Hairline Register

Cylinder and driving gears are in constant mesh. Side guides can be changed instantly from left to right. Micrometer adjustment of side guide while press is running.

Three-speed Pulley

Provides 2,500, 3,500, and 4,000 imp. per hour from single, constant-speed motor with starter and overload protection. Convenient external lever makes shifting V-belt from one speed to another a few seconds operation.



AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey

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When Writing These Advertisers, Please Mention THE iNLAND PRINTER

Easy to Make Ready

Cylinder is easily accessible. Special cylinder blanket permits quick get-away on every job.

Automatic Double Roll

A simple turn of a plunger, while press is running, instantly switches to automatic double rolling for heavy solids and large halftones.

Extension Jogger Delivery

Sheets are jogged and large pile delivery lowers both automatically. These two features are usually found only in large cylinder presses.

Alemite Lubrication

Press tracks are lubricated automatically from oil reservoir. Positive lubrication of all main bearings by Alemite system.

Quick-set Feeder

No overhead guide bars. Front guides are fixed, side guides adjustable for small or large sheets. Feed bar has six suckers. Feeder handles any stock from onion-skin to 4-ply card. Full box of envelopes held by a simple attachment.

Convenient Sheet Sizes

The ATF Little Giant takes sheets up to 12 x 18 inches (prints 8½ x 11 two up plus bleed).

Besides these principal features, there are many more improvements designed to increase operating efficiency and step up profits. Ask your ATF Salesman for complete details including demonstration press sheet and commercial samples.

Built-in Overhead Gas Heater

and

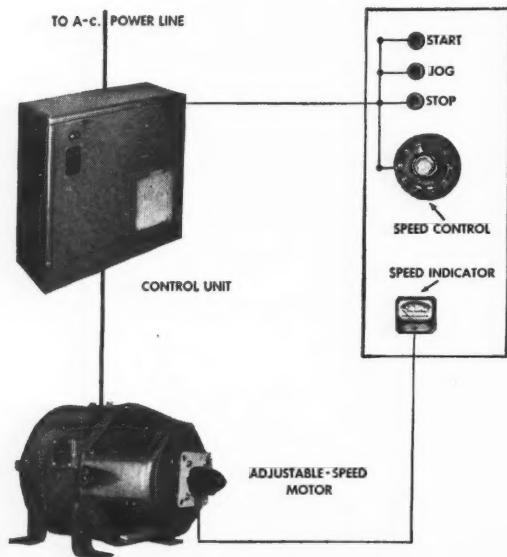
ATF Diafram Non-offset Gun

(OPTIONAL EQUIPMENT)



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...from A-c. Circuits



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Actually, Reliance V*S Drive is an *electric transmission*. At the touch of a button your machine can be started or stopped. Turn the knob of a rheostat and it can be accelerated or decelerated smoothly—over an infinite range of stepless speed changes. And with this *All-electric, Adjustable-speed Drive operating from A-c. Circuits*, control can be either automatic or manual . . . at the machine or from remote stations. The net result of V*S control is greater efficiency, faster production, lower costs—as already proved in every industry. That's why it will pay you to write today for Bulletin 311.

RELIANCE ELECTRIC & ENGINEERING CO.

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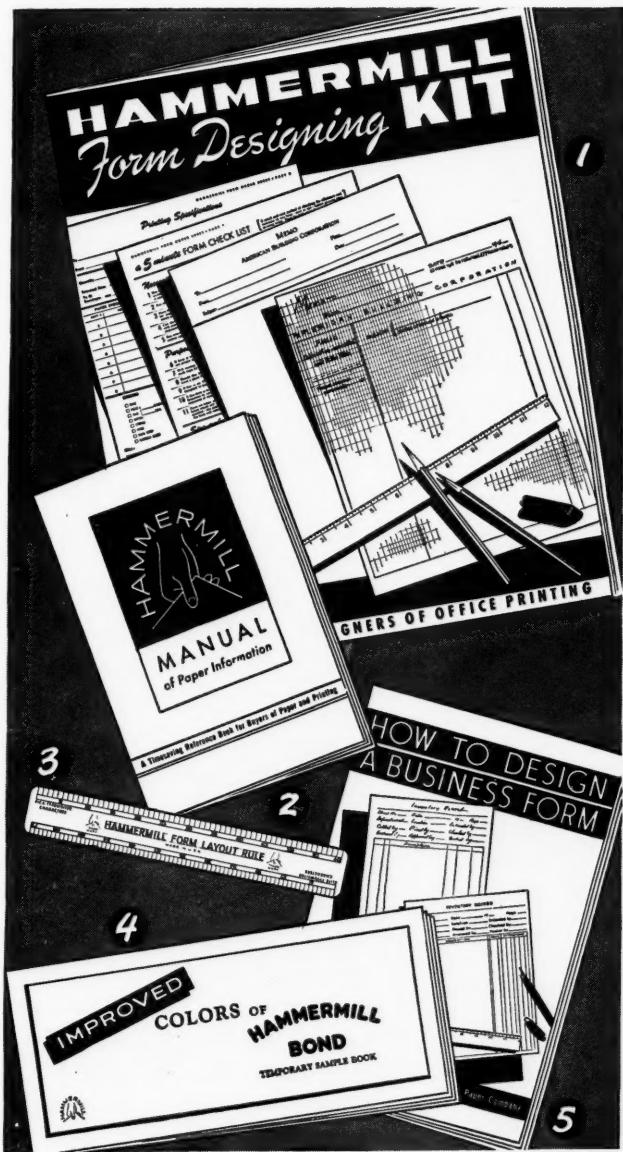
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You can give your customers the expert professional advice they will appreciate — with the aid of five form designing tools which Hammermill will be glad to send you free:

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- 2 **Manual of paper information.** Lists all Hammermill papers being made now. Conveniently indexed.
- 3 **Form layout rule.** With typewriter, pica and inch scales. Handy. Pocket-size. In durable plastic.
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Name _____ Position _____
(Please attach to, or write on, your business letterhead) 1P-AU

Cantigny PRINTING & STATIONERY

June 12th, 1947

E. P. Lawson Company, Inc.,
426 W. 33rd St., New York

ATTENTION: Mr. David Schulkind

MAIN OFFICE & PRINTERS
10 WEST 33rd STREET,
NEW YORK 1, N. Y.
Pennsylvania 6-7400



Dear Mr. Schulkind:
It has been six months since you made the installation
of one of your new Lawson Cutters in our Printing
Department.

We must tell you however, that you have been far too
modest in the claims you have made of the operating
efficiency and performance of this marvelous machine.
Its performance in this period of time has far exceeded
our expectations and we cannot begin to tell you how
happy we are with our choice of your Cutter as a part
of our post-war expansion program.

The productive capacity of this machine has been
phenomenal but at the same time, our men who operate
this machine tell us that in spite of the greater
handling of stock, the ease of operation of the machine
makes it possible for them to work at top capacity all
day.

We want to congratulate you on producing and engineering
a Cutter which exceeds the requirements for anyone who
requires such a machine.

Please feel free to use this letter, which is unsolicited,
in any manner which you may see fit.

Yours very truly,
CANTIGNY PRINTING & STATIONERY CORP.

Theodore Judkoff
THEODORE JUDKOFF, President



300th Lawson "38" Paper Cutter shipped in 1947 being delivered to the Queen Ribbon & Carbon Co. Shown are (left) Lawson's Chief Engineer Fred Seybold, who designed the Lawson "38", and William Hourigan, Treasurer, E. P. Lawson Co.

Main Offices and Showrooms: 426 WEST 33rd STREET, NEW YORK 1, N. Y.

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the skillful engineering and applied common sense that went into the designing of
the Lawson "38". Plan now to visit the
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Distributor and prove to yourself by comparison
the superiority of the Lawson "38"
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Accuracy is our Keynote

Rutherford equipment, built by skilled craftsmen familiar with the use of precision machinery, will continue to operate at highest efficiency long after the normal book depreciation period. RUTHERFORD applies the rigid rule of precise measurement in the manufacture of Precision Cameras, Photo Composing Machines, Offset Litho Proving Presses, and many other items for the graphic arts industry.



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Price is the amount of money charged by the seller to cover his costs and make a profit . . . it is determined after a careful study and analysis has been made of manufacturing, selling, and office costs.

Price is that amount of money for an object which, when purchased by the user, will enable him to make a profit on HIS investment . . . for no matter what the article may be, the buyer should make a profit, whether it is in money, in satisfaction, or in pride.

Kluge Printing Equipment has been, and is, priced to help you reach that goal . . . and we have constantly remembered, too, that satisfaction through use is an important part of our product . . . consequently we are continually building the best printing machinery we know how to make.

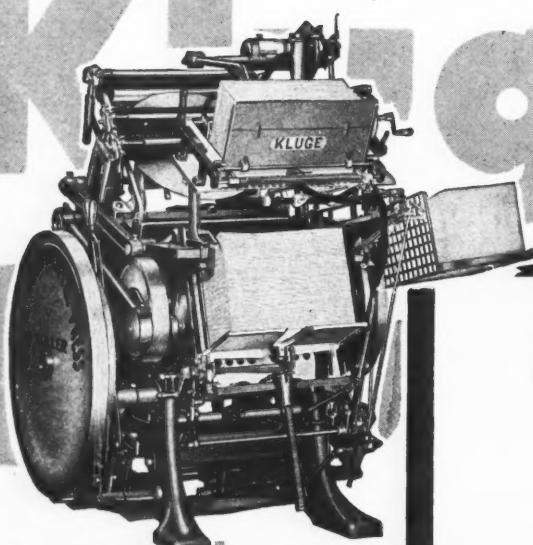
From our records and our files we are mindful that the easiest man to sell a Kluge is the man who already has one or more Kluges in his plant.

. . . when you look at a Kluge, remember to look at the price, too!

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This organization is equipped to index your printed sheet according to your specifications, and will gladly consult with you on any indexing problem.

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NAME	USES—DESCRIPTION	ADVANTAGES	DISADVANTAGES	MINIMUM QUANTITIES
NON-EXTENDED STYLES:				
STEP CUT	Catalogs and bound books—Making progressively smaller cuts on margin of book in a step down arrangement.	Inexpensive. Adaptable for use in bound books	Indexes unprotected will dog ear. Not practical with a large number of subdivisions. Visible from only one side.	5 Books
THUMB CUT	Catalogs and bound books, primarily dictionaries — Notched style cut usually circular going into side of book	Adaptable for bound books. Inexpensive. Leaves small exposed area, especially suited to an index with very small title, such as A to Z or numbers.	Not practical when printed title has more than a few characters. Visible from only one side.	100 Books
GOTHIC STYLE	Bound Books, chiefly permanent record books—Progressive cuts on the margin protected by cloth or leather tabs printed with titles.	Suitable for use in bound books. Permanent, tabs are protected.	Visible one side only, but tabs may be printed on back for reference.	1 Book
EXTENDED STYLES:				
LEDGER STYLE TABS	Loose Leaf—Title printed on material attached to sheet. Tab material is usually leather, or canvas with filler	Strong and durable index formed if made correctly. Visible two sides. May be applied by anyone permanent.	Requires a stronger sheet than ordinary book paper. Ledger stock usually used. Expensive.	1 Set
UNPROTECTED EXTENSION TAB	Loose Leaf—Sheet tab cut, title printed on tab.	Different colors of stock may be used for differentiation. Visible two sides. Inexpensive.	Requires strong sheet. Tab is unprotected and will dog ear and tear.	25 Sets
FUSED CELLULOID TAB	Loose Leaf—Title printed on sheet. Celluloid fused over title, and tab cut.	Permanent. Permits use of colors for differentiation. Visible two sides.	Requires stronger sheet than ordinary book paper. Ledger stock usually used. Expensive. Must be applied by machinery.	10 Sets
FUSED INSERT-ABLE TABBED INDEXES	Loose Leaf—Folded piece of celluloid fused to sheet. Title may be written, typed, or printed; placed inside of celluloid fold.	Visible two sides. Permits user to select title best suited to needs and to change title. Permanent. Use of colors makes for differentiation.	Requires stronger sheet than ordinary book paper. Must be applied by machinery.	1 Set
SELF-ATTACHED INSERTIBLE INDEXES	Loose Leaf, bound books — Celluloid tube fused to gummed cloth, moistened and applied to page to be indexed.	May be applied to bound books. Permanent. Permits use of colors for differentiation. Visible two sides. Allows user to make own titles, change titles.	Requires stronger sheet than ordinary book paper, ledger stock usually used. Expensive.	1 Tab

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World's leading manufacturers of Indexes and Index Tabbing

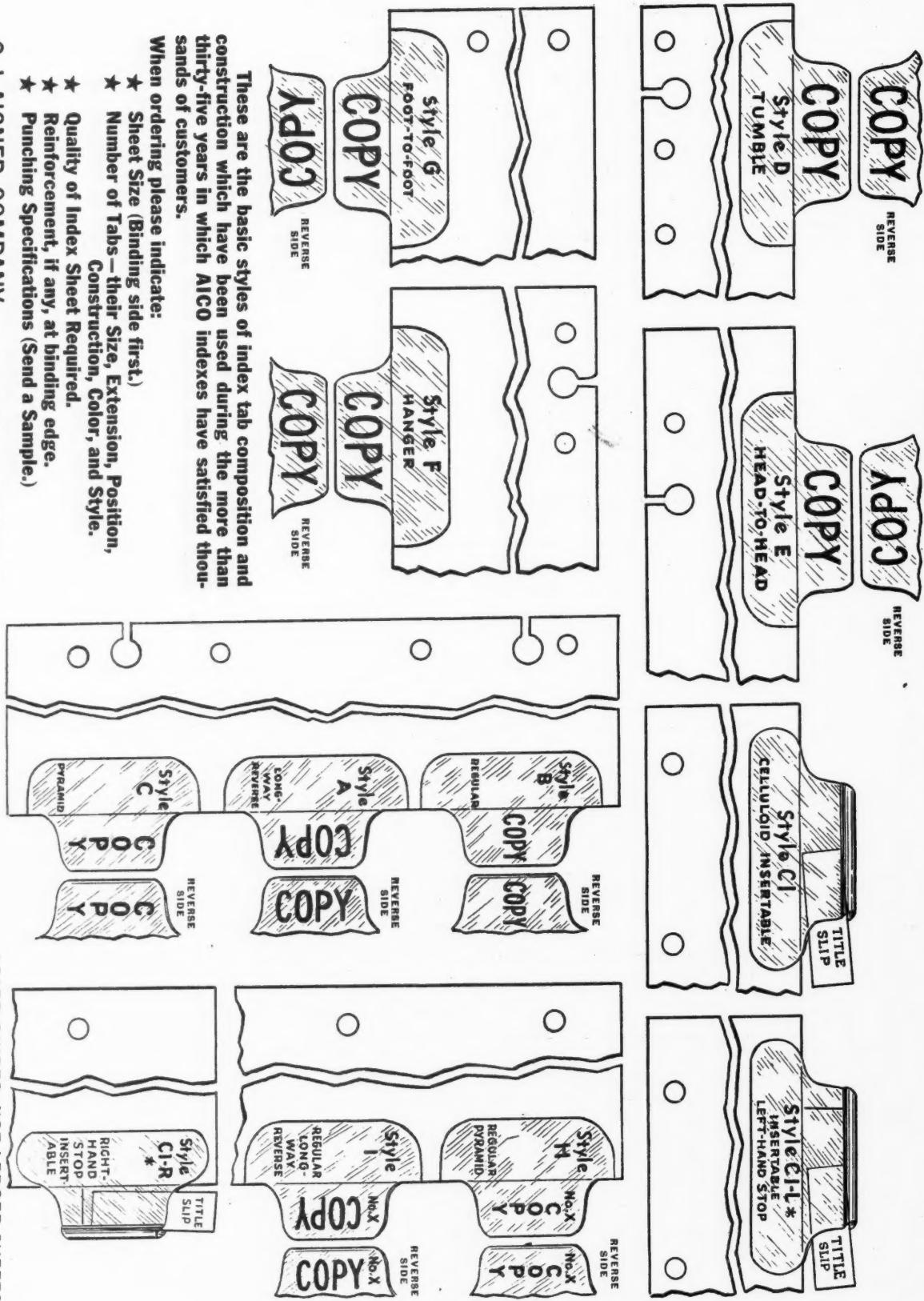
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for basic styles of
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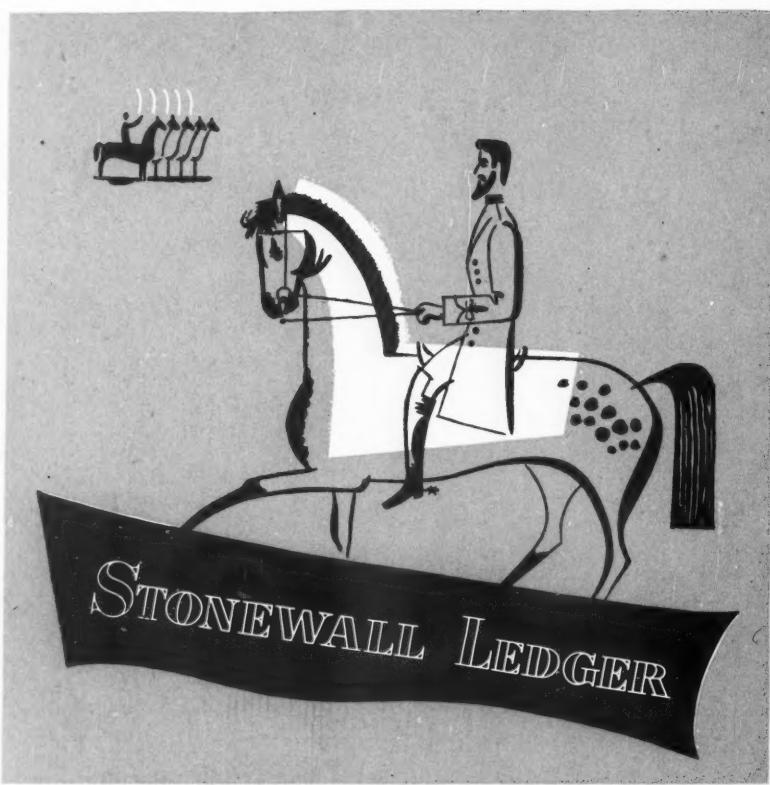
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meet mr. mack

This is Norm Mack*, one of the hustlin' gang which carries the torch for Harris Litho-Chemicals.

For pleasure, Norm used to sail a yacht around the Great Lakes with his eye glued to a sextant. He decided that was an unsatisfactory way to visit offset plants so recently he took up the airplane.

Norm's a demon on fountain solutions. They say he can spot a case of tadpoles in your fountain water at 20 feet—blindfolded! He'll also show you how Harris Hydro Etch will clear it up in a hurry. If you're located near Lake Michigan, give Norm a call.

Otherwise, call your nearest distributor of Harris Litho-Chemicals. Any of Norm's brother litho technicians, located in principal cities, are glad to lend a helping hand—especially to newcomers in the offset field.

Remember to ask to be put on the mailing list for "Harris Impressions", a bimonthly bulletin of shop tips and helpful articles for the offset trade. It's free.

HARRIS LITHO-CHEMICALS

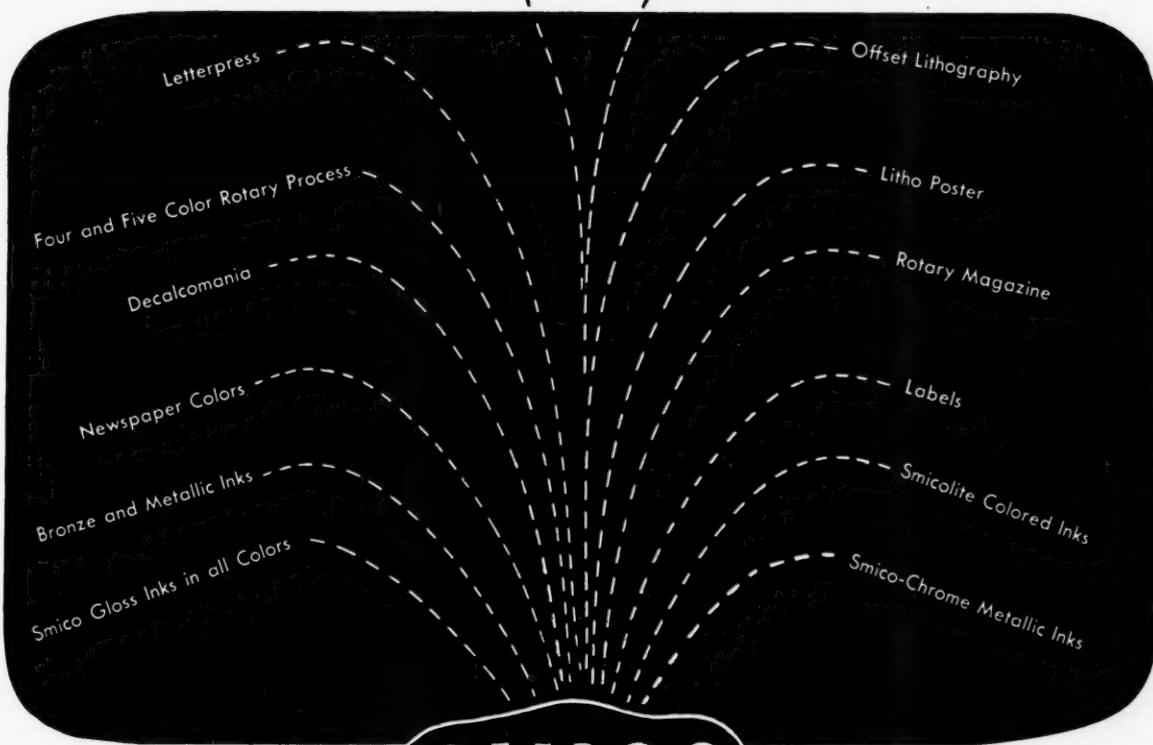
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CINCINNATI, McKinley Litho	CH 6323
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SAN FRANCISCO, California Ink	EX 4688
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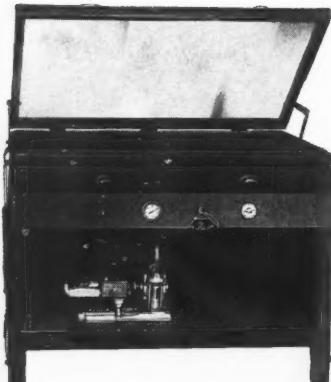
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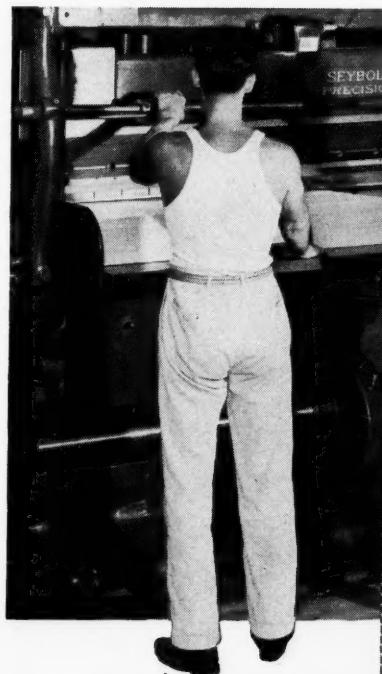
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Send for our catalog and look over our products before deciding to purchase any other.



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*Hairline Accuracy...
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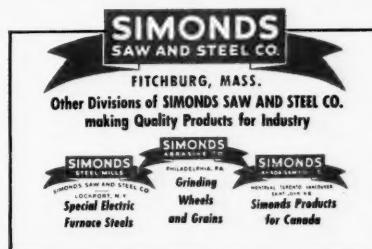
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SIMONDS S-301 KNIVES

These knives are precision-ground for face clearance like the blades of a pair of scissors. And Simonds special S-301 papercutting steel holds a superkeen edge longer than you ever thought possible in any paper knife. So there's no face drag against the stock . . . which means you're sure of clean, effortless cutting, and hairline accuracy.

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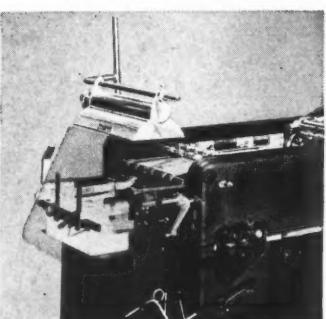
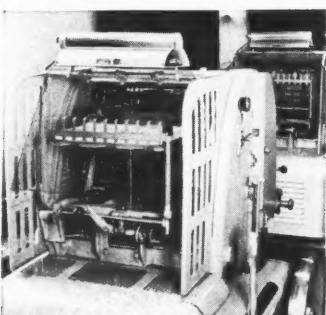
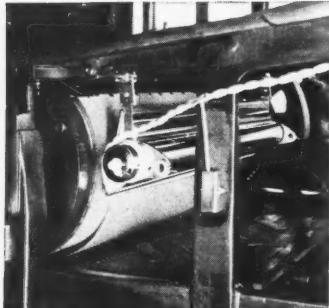
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Standard lengths from
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USE THE

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On many troublesome jobs a quick flash of radiant heat over the surface of the wet printed sheet speeds up ink setting, reduces offset and slip-sheeting and enables you to run presses at normal speeds.

Doyle Super-Power Infrared Sheet Dryers provide such radiant heat in most convenient form. From their open glowing coils, infrared heat rays travel with the speed of light to help set ink surfaces quickly.

These infrared rays produce heat only when they strike the printed sheet or other substance. They do not depend upon air currents for heat transfer nor do they heat the air between the Doyle unit and the printed sheet. Thus with Doyle Sheet Dryers there is no uncomfortable overheating of the air in the pressroom, nor are there objectionable hazards from fumes or open flames.

Doyle Sheet Dryers provide additional important advantages. Through their use jobs can be backed-up more quickly, saving press down-time between first and back-up runs. Frequently they are found helpful in reducing static both on presses and folding machines. Certain operators of offset presses use them, ahead of the impression, to pre-condition paper stock by equalizing moisture content of the sheet.

For full information concerning Doyle Super-Power Infrared Sheet Dryers, ask for your free copy of illustrated bulletin showing Doyle Sheet Dryers in use on many different kinds of letterpress, offset, newspaper and specialty presses, both sheet and web-fed, flat-bed and rotary. When asking for quotation mention type of press, also electric voltage in your plant.

THE J. E. DOYLE COMPANY

Infrared Heating and Drying Equipment for Industrial Processing

1220 WEST SIXTH STREET

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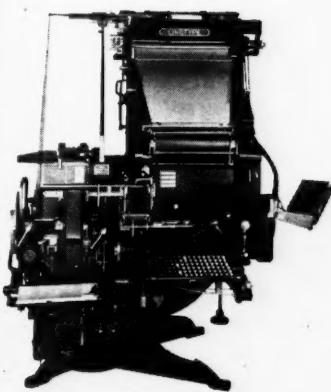
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PROGRESS isn't so elusive. It happens when a Linotype Inspector puts a matrix under a microscope. When you cast a type slug. When the printing press makes an impression. Progress is just a step forward.

When you consider the evolution of the Linotype over the past sixty years, you begin to understand how many steps it takes to mark achievement. Typical of many letters which we receive, the following quotation shows how

you, the Linotype user, become the true index of our progress.

"The installation of a new Blue Streak Model 29 has brought about a large saving in our composition. In this day of rounding corners, it now seems almost impossible to turn out our work without it. Our operators speak highly of its ease of operation and we heartily recommend it to anyone planning the addition of this type of equipment to his plant."



MERGENTHALER LINOTYPE COMPANY
29 RYERSON STREET, BROOKLYN 5, NEW YORK

Linotype Janson and Spartan Black

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



The Craftsmen's Invocation



Cthou beneficent art and mystery,
whose mission is to carry enlighten-
ment to all people from age to age,
make us, thy craftsmen, worthy
of thee and of all the craftsmen who
in times past have glorified thee.
Let thy light shine upon our lives and
our vocation. May no word or deed
of ours, or any of our handiwork,
bring dishonor upon thee; but rather
may we uphold thy dignity at all
times and in all places, and in brotherly
love and helpfulness advance thy
fame, to the end that all men may be
persuaded to acknowledge thee as
mightiest among the Arts and Crafts.
So let it be.

Henry Lewis Bullen

LEADING BUSINESS AND TECHNICAL JOURNAL
IN THE PRINTING AND ALLIED INDUSTRIES

J. L. FRAZIER, Editor

The Inland Printer

* * * Craftsmen's Convention Issue  August '47 * * * *

International Craftsmen Movement Has Had Strong Influence on Printing Industry

WE OF THE graphic arts industry who, especially during the past war years, have been so busily engaged with the details of our duties and responsibilities perhaps have overlooked the force and effect which the Craftsmen's Movement has had upon the business of printing. To a large extent this lack of observation applies not only to the war years but to the entire period of the life of the movement since its inception early in the present century.

As in the case of the chicken and the egg, it is difficult at this time to determine whether or not the need came first and the remedy followed, or vice versa. I am of the opinion, however, that the need begot the remedy, and that the Craftsmen's Movement came into being because of conditions in the printing trades arising from the changeover from the manual operations to machine printing.

Mingling with Competitors

While efforts continued throughout the past century to perfect high-speed typesetting machines, faster automatic printing presses, and other mechanical accessories, it is a fact that these devices did not reach the practical stage or come into general use until around the turn of the century. The use of high-speed automatic machinery placed added responsibilities upon the skilled craftsmen of the period, and particularly the top-sergeants of the industry, who had been selected by their employers to supervise and direct the new mechanized equipment which craftsmen were

By John J. Deviny

Deputy Public Printer

called upon to operate. New skills were needed—new attitudes of mind—perspectives required adjustment.

It should be remembered that the foreman and the superintendent of those early days, once he assumed the status of supervisor, became isolated from contact with individuals holding similar jobs in competitive shops and plants. It was a common belief that a shop foreman

or superintendent should not mingle with persons employed by competitors, as this could be considered evidence of possible disloyalty to his own firm. He was considered a custodian of his firm's secrets—of the new and specialized knowledge which his firm had discovered in the use of modern tools and machinery and he must, therefore, segregate himself from numerous social and business contacts in the interest of safeguarding his employer's alleged special knowledge and information. It is needless to observe that a policy like this not only failed to help the industry as a whole, but ultimately operated against the welfare of the individuals in it.

Communication Essential

Naturally, the introduction of the high-speed machinery, with the improvement of corollary accessories and complementary devices; the improvement of the processes of photoengraving and of photoreproduction; the increased use of chemicals, combined to reduce the cost of printing while increasing its utility and, therefore, expanding its volume. In other words, customer demand for all printed matter had increased and a new prosperity came to the printing trades. The status of the assistant foreman, the foreman, the superintendent, and the plant manager vastly increased in importance, and men of top-rank ability were attracted to the graphic arts as a lifetime profession.

Such men soon found that inter-communication with one another



MR. DEVINY

upon questions of common interest was essential if they were to meet with success in the performance of their individual tasks. They soon discovered that the experiences of others occupied in the same field would be invaluable to them, and instead of injuring the employer's interests such an exchange of their knowledge would substantially benefit everyone concerned. Moreover, the individual problems with which they were confronted were as extensive as the industry and the effort to solve them, if they were to be successful, would have to be of industry-wide application.

New and Vigorous Force

And so, in 1909, the first Craftsmen's Club was formed in New York City. Progress was slow but definite, and by 1919 seven more clubs had become permanently organized—in Connecticut Valley, Boston, Chicago, Philadelphia, Baltimore, Washington, and Cincinnati. These clubs were just as detached from one another, however, as had been the individuals in the same cities before the local clubs were formed. The idea of providing a common ground on which all of the craftsmen could meet on a national or international basis was merely the extension of the principle upon which the local clubs were founded and upon which they functioned; and when a group of approximately twenty or twenty-five delegates met in Philadelphia in September of 1919 for the purpose of organizing an international Craftsmen's Movement, they were already convinced that such a movement within our industry was both desirable and necessary.

I was one of that number who met in the old Bingham House in Philadelphia, and while these insignificantly few individuals from our great industry all knew that they wanted to form an international movement for the advancement of the industry, yet I can say with great certainty that like the twelve Apostles who met in the upper room at Jerusalem, they builded much better than they knew. However, there were certain characteristics of that first gathering which, fortunately, have continued to be inherently symbolic of the Craftsmen's Movement through the years that have followed.

The delegates were of good character, several were holding highly responsible executive positions in the industry. Others were from the smaller shops, while still others held key positions in the supply and allied services. The positions held by all of them, no doubt, had been

secured the hard way—by dint of sacrifice, study, and hard work in coming up through the ranks. All were willing to share the knowledge and information for which they had paid an exacting price, with others who had assumed or were to assume the positions of leadership in the graphic arts. And while the slogan "Share Your Knowledge" had not yet been phrased, all that the slogan implied was definitely fixed in their minds and later was incorporated into an international program through which the sharing of knowledge would be applied.

Thus was started in motion in the printing industry a new and vigorous force, the impact of which has benefitted the whole of the industry. It couldn't have been otherwise. A voluntary enterprise engaged in by thousands of printing plant technicians, production managers, administrators, and similar personnel of the allied trades, under local, national, and international direction and control could not help but result in improvement in industrial procedures, trade practices, and in social and industrial advancement for personnel of the graphic arts.

Support and Assistance

This new movement within the industry aroused considerable interest and some concern among various elements of the trade and some of the traditional suspicions and ideas of the past continued to find expression from time to time. On the whole, however, the effort received moral support and practical assistance from employers and journeymen alike, and it was not very long before every vestige of doubt as to the motives and the objectives of the Craftsmen's Movement had disappeared. Active participation in local club programs and in regional and international conferences and in conventions of the most highly regarded craftsmen enhanced the prestige of local clubs and the International so that pride in membership has become proverbial.

Outstanding research engineers from the manufacturers, personnel experts from the largest printing plants, expert typographers, pressmen, bookbinders, photoengravers, electrotypers, and those from other

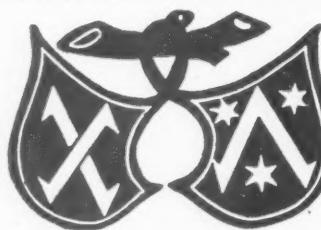
fields feel honored in being invited to address Craftsmen's meetings. But the programs are not altogether highbrow. They nearly always include an open forum in which every member has an opportunity to share his knowledge or to question another member upon the accuracy of some new procedure or new method which he has described. Local and regional meetings frequently offer practical demonstrations of a new method, a new device or gadget, and sometimes a description of a foreman's training program and other practical procedures for improving personnel.

Founded on Unselfishness

In my opinion, two important factors have made substantial contributions to the success of the Craftsmen's Movement. First, the Movement functions on a voluntary basis, and because of that feature a minimum of money is required for its maintenance. Secondly, it has attracted the interest and has had the active cooperation of the best and most representative craftsmen in all parts of its jurisdiction. It may also be added that over the years the association's policies have reflected the sound common sense of the officers and membership, one of the results of which has been wholesome and helpful industrial relations with the other groups in the graphic arts.

It would be difficult to estimate in terms of money a reasonably accurate appraisal of the value of the contribution which the Craftsmen's Movement has made to the interests of employers and owners of printing plants throughout Canada and the United States. Founded upon sheer unselfishness—like every other effort which is expended for the good of all—the participants in the program have enjoyed their share of individual and collective advantages, and thousands of craftsmen have increased in efficiency and in importance in their jobs and have enjoyed the material compensations incidental to promotions and added responsibilities.

So today, twenty-eight years after the inauguration of a new and a vastly important movement within the graphic arts, the impact of that movement and its program upon the printing industries is discernible to all! Good will among men, lasting friendships among printing-house craftsmen and their fellow workers, the increased stability of the printing trades, a well-conceived and executed plan for industrial betterment combine to forecast a successful future for the graphic arts.





CHARLES W. TAYLOR
ADIRONDACK



ROBERT F. BUNN
ALBANY



JOHN B. ENNIS
ATLANTA



LLOYD J. FORD
BALTIMORE



ELMER M. JENKINS
BOSTON

19  47

CLUB PRESIDENTS

*The International Association
of Printing House Craftsmen*



EDWARD L. HIEMENZ, JR.
BUFFALO



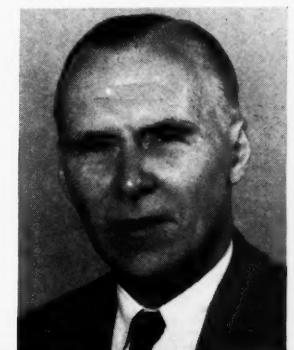
LESTER LIPPINCOTT
CENTRAL ILLINOIS



C. E. DUVAL
CHICAGO



ROBERT A. KRAMER
CINCINNATI



CHARLES F. HENNON
CITRUS BELT



CHARLES H. GRAVETT
COLUMBUS



CLIFFORD R. DUBRAY
CONNECTICUT VALLEY



J. LEFTY SMITH
DALLAS



H. T. RANDOLPH
DAYTON



LEWIS M. BARLOW
DES MOINES



DAVID M. WALKER
DETROIT



ORVILLE BUMGARDNER
DULUTH-SUPERIOR



A. J. BARTLETT
FIVE COUNTY



B. B. GRANT
FORT WORTH



HERMAN W. VERSEPUIT
GRAND RAPIDS



C. T. OLIPHANT
HONOLULU



ROBERT W. WELZ
HOUSTON-GALVESTON



ROLAND L. LAMBERT
INDIANAPOLIS



ARTHUR E. LOWELL
KANSAS CITY



MALCOLM RICE
LEHIGH VALLEY



RAY FISHER
LOS ANGELES



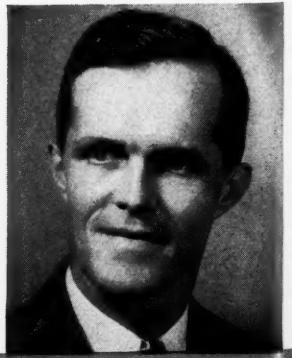
HENRY G. KRAFT
LOUISVILLE



R. F. BROWN
MEMPHIS



CHARLES A. MAHONEY
MERRIMACK VALLEY



EDWARD J. CARSON, JR.
MIAMI



J. L. ROSER
MILWAUKEE-RACINE



KENNETH T. ROBINSON
MINNEAPOLIS



JAMES ROSS
MONTREAL



WALTER LENOIR
NASHVILLE



HAROLD E. DOMBROWSKY
NEWARK



HENRY L. KROGER
NEW HAVEN DISTRICT



EDWARD S. KELLEY
NEW YORK



ROYCE M. KENT
OMAHA



W. A. PARMALEE
OTTAWA



S. J. MINK
PHILADELPHIA



FRED F. MARSH
PITTSBURGH



OTTO DRIESNER
PORTLAND



EDGAR PICKLES
PROVIDENCE



WILLIAM E. BUTLER
RICHMOND



ERNEST A. MUHY
ROCHESTER



MILO D. ZIMMERMAN
ROCK RIVER VALLEY



KENNETH R. BONNELL
SACRAMENTO



VIRGIL L. TETER
SAN ANTONIO



H. E. FREEMAN
SAN FRANCISCO



CHARLES L. BATKIN
SANTA BARBARA



C. E. HYNES
SEATTLE



THOMAS L. SHEPHERD
ST. LOUIS



ANTHONY J. KLEPPERICH
ST. PAUL



DEAN W. SAGE
TOLEDO



HARVEY J. RAY
TOPEKA



E. A. WHITTAKER
TORONTO



JOHN W. SCHRIDEMAN
UTICA



ALLAN M. CLARK
VANCOUVER



R. LYN CAVE
WASHINGTON



KEITH SASSAMAN
WATERLOO



ALDEN E. DINSMORE
WICHITA



GEORGE L. MILLS
WINNIPEG



WALLACE HELLSTROM
WORCESTER COUNTY

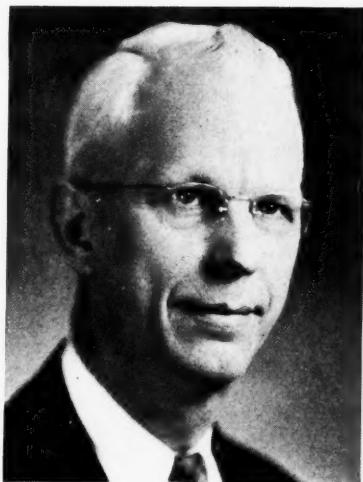


JOSEPH A. MANN
YORK



PRESENT OFFICERS

*International
Association of
Printing House
Craftsmen*



A. Gordon Ruiter
FIRST VICE-PRESIDENT



W. H. Griffin
PRESIDENT



Gradie Oakes
SECOND VICE-PRESIDENT



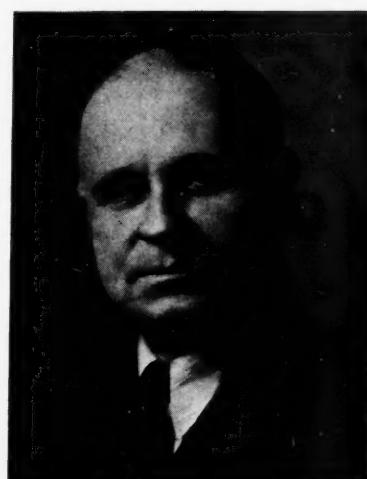
Pearl E. Oldt
SECRETARY



Russell J. Hogan
THIRD VICE-PRESIDENT



*Edward T.
Samuel*
TREASURER



H. Guy Bradley
PAST-PRESIDENT
Member Board of Governors

International Craftsmen's Club Organized in 1919 by the 21 "Founding Fathers"

By GLENN C. COMPTON

● THE twenty-one men who organized the International Association of Printing House Craftsmen in Philadelphia twenty-eight years ago builded better than they knew, and could scarcely have envisioned then the future growth and influence of the organization they founded, which today encompasses some seventy clubs with 9,000 members proud to wear the Craftsmen emblem.

The story of the creation of the International has been told many times. This retelling of it is in the nature of a special tribute to the twenty-one founding fathers who were delegates to that historic conference.

It was most fitting that the International should have been born in Philadelphia, the locale of so many firsts in American history and also the home of Benjamin Franklin, the patron saint of American printers and himself one of the founding fathers of our nation. These twenty-one Craftsmen brought together in closer bond eight clubs, separate in identity but with mutual interests and purposes, and by so doing paved the way for the organization of many more clubs, just as the early leaders of the nation cemented thirteen colonies into a union which stimulated the growth of a great country.

The Craftsmen Movement was just ten years old when the International was organized in 1919. It started in 1909 with the founding of the New York Club of Printing House Craftsmen. Visitors from other cities witnessed the phenomenal success of the New York Club in providing a means of exchange of information and experience on mutual problems, and went back to their home cities to organize similar clubs. By 1919 seven additional clubs had been formed: Philadelphia, in 1910; Chicago, in 1911; Boston, in 1912; Cincinnati and Connecticut Valley, 1913; Baltimore, 1914; and Washington, 1919. The latter was the baby of the group, founded just three months before the Philadelphia conference, and these eight clubs thus became the charter members of the International.

Several times during the first decade of Craftsmanship the recognized need for a central association, to promote inter-club contacts and assist in the organization and guidance of new clubs, had been discussed, but no club seemed to want to take the initiative. The idea lay dormant, especially during World War I, until three men in Philadelphia, Perry R. Long, Harry M. Blaetz, and Norman E. Hopkins, suggested sounding out the other clubs on forming an association.

Invitations bearing the signatures of Perry R. Long, Norman E. Hopkins, and Oscar Hale, president of the Philadelphia Club, were issued. All the clubs responded and sent delegates to the organization conference in the New Bingham Hotel, Philadelphia, on September 13 and 14, 1919.

The delegates to this meeting and the clubs they represented were: *Philadelphia*, Harry M. Blaetz, Norman E. Hopkins, Perry R. Long, Ray Miller, and Kurt H. Volk; *Baltimore*, L. M. Augustine, Alfred T. Breitengross, William Bunce, George W. Clifton, and Frank N. Meisel; *Washington*, Charles F. Clarkson, John J. Deviny, and Lewis W. Thomas; *New York*, Charles E. G. Aff and James J. Hatton; *Boston*, H. L. Brigham and M. W. O'Connell; *Connecticut Valley Club*, Charles B. Porter and John Van Overstraeten; *Chicago Club*, William R. Goodheart; *Cincinnati*, John Kyle. Other members of the various clubs attended the conference, but were not delegates.

The meeting was called to order on the first day by Oscar Hale, president of the Philadelphia Club. For the organization conference sessions Perry R. Long, Philadelphia, was appointed temporary chairman, and Frank N. Meisel, Baltimore, temporary secretary. At the close of the two-day conference, organization of the International was effected and the following officers elected: President, Perry R. Long; first vice-president, John Kyle; the second vice-president, William R. Goodheart; the secretary, L. M. Augustine; treasurer, John J. Deviny.

Organization of the International was subject to the confirmation of the eight clubs, which followed shortly after the conference, and the first annual convention was scheduled to be held in Washington in the summer of 1920. The growth of the International was rapid immediately following its founding, with twenty clubs joining the original eight during the first two years.

One of the important actions taken at the Philadelphia conference was the appointing of a committee headed by the late Camille de Veze, a past president of the New York Club, and including delegates Hopkins of Philadelphia and Meisel of Baltimore, to examine the history and meaning of the Craftsmen

emblem, the printer's mark of Fust and Schoeffer which had been adopted by the New York Club in 1909. A great amount of research was carried on, especially by Mr. de Veze, and his report on the matter at the first International convention in Washington in 1920 was so exhaustive that no additional data has since been uncovered. His findings were printed as part of the Chicago convention report in 1921.

As a sidelight of the Philadelphia conference, an amusing incident is remembered by Lewis W. Thomas, one of the Washington delegates. Perry R. Long, temporary chairman, had no gavel to call his first meeting to order. The New Bingham Hotel in which the conference was held was being torn down at the time, and Mr. Long picked up a piece of loose flooring to use as a gavel. This wood was made into a real gavel later.

And now about the founding fathers, as individual Craftsmen. What did each contribute to the Craftsmen Movement in its early days, what were the highlights of their careers in the printing industry, and where are they now—those who are still living?

All of the delegates were prominent in the activities of their local clubs, all were imbued with the spirit of Craftsmanship and wished to share its benefits with fellow printing executives in other cities. Several had been responsible for organizing the clubs which they represented at the International conference; at least seven were charter members of their clubs; and ten have served as local club presidents, either before or after the International was founded. Five have been International officers; three of them president.

Of the twenty-one founding fathers, ten are still living to witness the continuing growth of the organization they started twenty-eight years ago. Of these ten, six are still active in the trade, one is engaged in another business, and three are retired. Oddly, in the instances of Philadelphia and Baltimore, which had five delegates each, all from Philadelphia are still living, while all five from Baltimore have passed on.

Brief biographies and photographs of the twenty-one men who founded the International Association of Printing House Craftsmen may be found elsewhere in this special issue.



Charles F. Clarkson, now dead, who was one of three delegates from the Washington Club to Philadelphia meeting in 1919



SOME OF THE 21 DELEGATES ATTENDING
THE FIRST ORGANIZATION MEETING OF
**The International Association
of Printing House Craftsmen**
PHILADELPHIA 1919



LOUIS M. AUGUSTINE
Baltimore



L. W. THOMAS
Washington



HARRY M. BLAETZ
Philadelphia



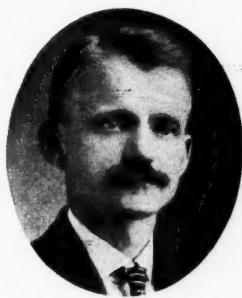
GEORGE W. CLIFTON
Baltimore



JOHN KYLE
Cincinnati



CHARLES E. G. AFF
New York



ALFRED T. BREITENGROSS
Baltimore



PERRY R. LONG
Philadelphia



JOHN J. DEVINY
Washington



NORMAN E. HOPKINS
Philadelphia



RAY MILLER
Philadelphia



FRANK N. MEISEL
Baltimore



HARRY L. BRIGHAM
Boston



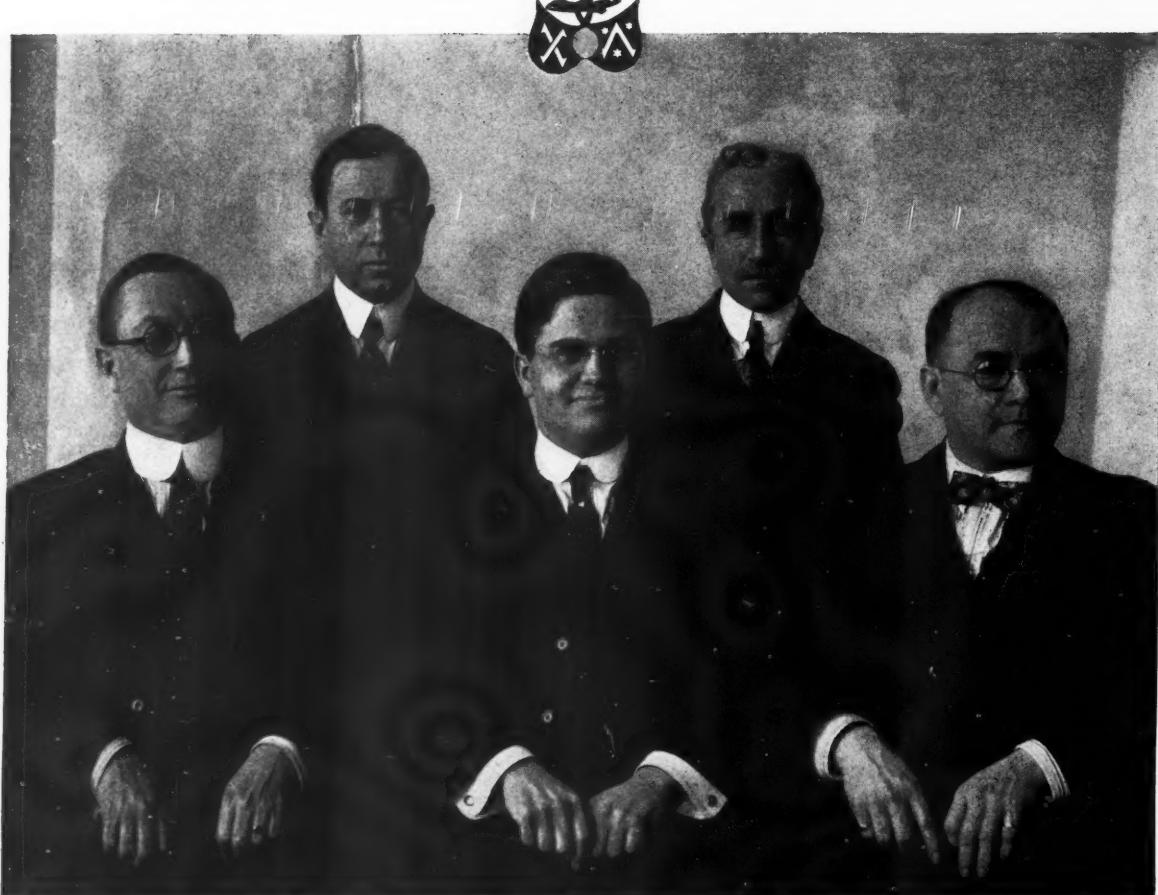
WILLIAM R. GOODHEART
Chicago



KURT H. VOLK
Philadelphia



JAMES J. HATTON
New York



Front row, from left: John Kyle, first vice-president, referred to by Camille de Vaze as "that ubiquitous craftsman." Center is Perry R. Long, president. His recent activity has been promoting book auctions. Bill Goodheart, second vice-president, is on right. He was second president. Back row, left, is John Deviny, treasurer, native of Washington, D. C., now Deputy Public Printer. L. M. Augustine, right, was International secretary for twenty-two years

First (1919) Officers of The International Association of Printing House Craftsmen

PERRY R. LONG, Philadelphia, is known as one of the chief organizers and first president of the International. Organizing new clubs was the main work of his two-year administration, 1919 to 1921, during which twenty clubs joined the original eight. Mr. Long joined the Philadelphia Club in 1917. Later he became a member of the New York Club and is now active in the Los Angeles Club. He helped inaugurate Printing Week. For the past two years he has been vice-president and general manager of Bryan-Brandenburg Company, Los Angeles.

WILLIAM R. GOODHEART, Chicago, original second vice-president of the International, became second president of the International. Mr. Goodheart inaugurated grouping local clubs into districts, and was the original promoter of printing equipment exhibitions, serving as manager of the first Graphic Arts Educational Exhibition. After working for the University of Chicago Press, Cuneo, Reuben H. Donnelley, and Stromberg & Allen, Mr. Goodheart established his own

printing and publishing business. Retiring, he spent several years in California before his death in August, 1933.

JOHN KYLE, Cincinnati, was an organizer and first president, in 1911, of the Philadelphia Club. In January, 1913, the club gave a farewell dinner to Mr. Kyle. At the time he appeared in Philadelphia six years later as the Cincinnati delegate to the organization conference, he was actually located in Buffalo as the production manager of Dr. Pierce's Golden Medical Discovery. In 1921 he was elected head of the New York Club, but resigned to return to Philadelphia. During his New York stay he helped organize several new clubs. John Kyle has been dead for many years.

L. M. AUGUSTINE, Baltimore, the first International secretary, was its only secretary for twenty-two years until his death in July, 1941, just a month before the twenty-second annual convention. What was to have been a testimonial to him at that con-

vention became a memorial. Mr. Augustine was an organizer and first president of the Baltimore Club in 1941. Born in that city, where he learned the trade, he became the superintendent of Fleet-McGinley Company. In 1921 he started a printing firm in partnership with three men. When it went out of business, he became a broker. At the time of his death he was with the Twentieth Century Press. Mr. Augustine's years of service in behalf of the International will long be remembered.

JOHN J. DEVINY, Washington, first treasurer of the International and its third and seventh president, in 1922 and 1926, is a charter member of the Washington Club, having served two terms as its president. Mr. Deviny learned plate printing at the Bureau of Engraving, where he eventually became assistant director. From 1928 to 1935 he was associated with the United Typothetae of America, and during the NRA was national director of the commercial printers' code authority. Since 1941 he has been Deputy Public Printer of the United States.

CHARLES G. AFF, New York, was for years an active member of the board of governors of the New York Club, and was one of several members who designed and printed the attractive menus which the club used to feature at its monthly dinner meetings. He was manager of the printing plant of the Ocean Accident and Guarantee Corporation, Limited, for many years. During the last fifteen years of his life he was an eastern sales representative of the Ohio Knife Company, Cincinnati. Charles Aff died about two and a half years ago.

HARRY M. BLAETZ, Philadelphia, is a charter member of the Philadelphia Club, founded in 1911, and was its ninth president, serving two terms. He organized and is still chairman of Harbison Fund, the charitable fund of the Philadelphia Club. Born in Philadelphia on November 17, 1870, he became an apprentice at fourteen in the electrotype foundry of MacKellar, Smiths & Jordan. Joining the Royal Electrotype Company in 1904, he became superintendent in 1915. While at Royal he planned a new mechanical layout and invented and installed many labor-saving devices. A prominent member of the International Association of Electrotypers and Stereotypers, he was a member of its research committee, and has contributed scientific and technical articles to the association bulletin. He invented new processes for copper electros and nickelotypes made from lead molds. Mr. Blaetz is now retired, but is a regular attendant at Philadelphia Club meetings.

ALFRED T. BREITENGROSS, diminutive perennial sergeant-at-arms at International conventions, all of which he attended except the one last year in Montreal, was one of the organizers and a charter member of the Baltimore Club, founded in 1914, was its treasurer for twenty-three years, and one of four life members. Mr. Breitengross came to Philadelphia with his parents from his native Germany when he was eight. After a period in San Diego, where his father worked a gold mine, Mr. Breitengross returned to Philadelphia and became an apprentice pressman, attending night school to learn English. Moving to Baltimore, he worked in several plants as a color pressman, including the old Summers Printing Company and the Nolley Press, where he was foreman. After fifty-eight years in the printing plants, Mr. Breitengross became a printing instructor at St. Mary's Industrial School, Baltimore. About 1939 he made a miniature working model of the Stephen Daye Press which is now on display at the Smithsonian Institution, Washington. He died in October, 1946, at the age of seventy-seven, the most recent of the twenty-one founding fathers to pass on.

H. L. BRIGHAM, Boston, was head of the Boston Club in 1920, the year the first annual convention of the International was held in Washington, and was active on committees and the board of



"Founding Fathers" Who Organized International Club 28 Years Ago

governors of the Boston Club before that. Mr. Brigham spent thirty-seven years in the printing industry, all but the first four of them with Tolman Print, Incorporated, of Brockton, Massachusetts. From 1918 to 1934 he was superintendent, vice-president, and director of Tolman Print. In 1929 the Tolman firm bought the University Press of Cambridge, and Mr. Brigham served the latter in the same three capacities. He severed his connection with both companies in October, 1934, retiring entirely from the printing industry, and now happily operates a chain of overnight cabins which are located at Buzzards Bay, Massachusetts.

WILLIAM BUNCE, Baltimore, died a number of years ago, and little is known about him except that he was employed by the Thomsen-Ellis Company, which is now known as the Thomsen-Ellis-Hutton Company.

CHARLES F. CLARKSON, Washington, who was a member and son of a member of the Washington Club, was associated with several printing ink companies during his career in the printing industry. At one time he was a representative of the Charles Eneu Johnson Company. About 1925 he became a vice-president of Philip Ruxton, Incorporated, and later a vice-president of International Printing Ink, when Ruxton became part of that organization. An outstanding leader and authority in the field of printing ink technology, he was a member of the ways and means committee of the Graphic Arts Research Foundation in 1929. Mr. Clarkson resigned from IPI in 1937 to become president of the Charles Hellmuth Printing Ink Corporation, New York. A year later, in October, 1938, he was killed in an automobile accident in Elizabeth, New Jersey, when he was forty-nine years old. A native of Washington, he was the son of Frank B. Clarkson, who for many years was mechanical superintendent of the *National Tribune*, national organ of the GAR, and a member of the Wash-

ington Club convention committee for the first annual International convention in 1920.

GEORGE W. CLIFTON, Baltimore, was second president of the Baltimore Club, following L. M. Augustine in 1918. After working as a compositor in Pleasantville, New Jersey, where he learned the trade, and in Atlantic City, he went to Baltimore to take charge of the Summers Printing Company plant. He left the company to become a representative of International Typographical Union, being in charge of the linotype school for apprentices in Baltimore. When this school closed he served as an ITU representative in the South for several years, returning to Baltimore upon his retirement. His death occurred a number of years ago.

JAMES J. HATTON, New York, has belonged to the New York Club for thirty-five years and was its fifth president, in 1916. With Henry Kanegsberg, another past president of the New York Club, John Kyle, and others, he took an active part in promoting the organization of other clubs in the East during the years immediately after the International was formed. An excellent master of ceremonies, he is often called on to impersonate Benjamin Franklin or conduct quiz programs. His wearing of the judicial robes at these quiz programs inspired the nickname of "Judge" Hatton. Mr. Hatton has been in the printing industry for more than fifty years. For twenty years he was a pressroom foreman at the Willett Press, J. J. Little & Ives, and in the magazine department of the American Lithograph Company. He was production manager of Hearst International magazines for seven years, and for the past twenty-one years has been associated with the Reilly Electrotype Company, New York, in a sales capacity.

NORMAN E. HOPKINS, Philadelphia, was one of the three who initiated the movement for organizing the International, and his signature appeared on the invitation issued to the other seven clubs. A charter member of the Philadelphia Club, he was its second secretary, an office he held for thirteen years, vice-president for two years, and the club's fifteenth president, serving two years. During his many years of activity with the Philadelphia Club, he held executive positions with the Keystone Watch Case Company, Beck Engraving Company, Royal Electrotype Company, and Progressive Composition Company. He is now retired and lives in Philadelphia.

FRANK MEISEL, Baltimore, was temporary secretary of the International organization conference in Philadelphia in 1919, and was appointed to the de Veze committee which investigated the history and significance of the Craftsmen emblem, the printer's mark of Fust and Schoffer. He was very active in the Baltimore Club, the records showing that he was secretary in 1920. He died

a number of years ago, probably late in 1921 or early in 1922.

RAY MILLER, SR., Philadelphia, is a charter member of Philadelphia Club, was its seventh president, in 1918, and before that served as the treasurer. He learned his trade as a pressman in the J. Horace McFarland plant, Harrisburg, Pennsylvania, where another founder of the International, Perry R. Long, also got his start. In Philadelphia he worked for Lippincott and Ketterlinus, and then for the Curtis Publishing Company where he was employed for thirty-five years as a pressman and assistant manager of the pressroom. Lewis W. Trayser, vice-president and director of manufacturing for Curtis, says that he was a "top-notch printing craftsman and able executive." Mr. Miller retired in 1942, but he maintains an active interest in the Philadelphia Club.

M. W. O'CONNELL, Boston, who was one of two delegates from the Boston Club at the Philadelphia organization conference, was pressroom foreman at the Rumford Press, of Concord, New Hampshire. Mr. O'Connell was president of the Boston club, and first president of the Concord club, which no longer exists. He died five years ago.

JOHN VAN OVERSTRAETEN, Connecticut Valley, was elected secretary of Connecticut Valley Club in 1915, two years after the club was organized. He became the vice-president in 1918, was president of the club in 1919 when he attended the Philadelphia conference, and was a member of the board of governors for several years after that. In his early teens Mr. Van Overstraeten came to this country from Belgium, where he was born in December, 1878, and learned the trade at Finlay Brothers, Hartford, Connecticut, where he worked in the composing room, press room, bindery, and stock room. After a period of working in several printing shops to gain experience, he entered the employ of the Adkins Printing Company, New Britain, Connecticut, as assistant foreman, moving up the line to superintendent. Then for several years he traveled through the West, working as superintendent in various printing plants, eventually returning East to take a position with the Wilson H. Lee Company, Orange, Connecticut, where he is at present employed. Hale and hearty at the age of sixty-nine, he never loses a day because of illness.

CHARLES PORTER, Connecticut Valley, was secretary of the Connecticut Valley Club for twenty-three years, and was at one time First District representative of the International. He was superintendent of the printing department of the Springfield Fire & Marine Insurance Company, Springfield, Massachusetts. Mr. Porter died about ten years ago.

LEWIS W. THOMAS, Washington, was chief organizer and first secretary of the Washington Club, founded in June, 1919. At the Philadelphia conference

three months later he made the motion that the first annual convention of the International be held in Washington. He compiled and sold advertising for the first International yearbook, proceeds of which were used to defray expenses of the Washington convention in 1920. Born in Virginia on March 4, 1880, he learned his trade in Lynchburg. After he served in the United States Navy during the Spanish-American War, he worked as pressroom foreman in plants in Richmond, Washington, D.C., Dallas, Shreveport, Baltimore, York, Montreal, and Cumberland, and in 1913 he took charge of the pressroom at National Capital Press, Washington, later serving as foreman for the Gibson Brothers and Randell plants in that city. He was secretary of the Dallas Printing Pressmen's Union for a year; president of the Shreveport, Louisiana, Printing Pressmen's Union, the Allied Printing Trades Council, and Central Trades Council; the president of the Baltimore Printing Pressmen's Union for two years; and secretary and member of the executive board of the Washington Printing Pressmen's Union. Leaving the pressroom, he was on the sales force of the O. J. Maigne Company for two years, and for eighteen years was Washington branch manager of the Slight Metallic Ink Company. He is now connected with Slight Metallic Ink and Craftsmen Static Eliminator Company.

KURT H. VOLK, Philadelphia, was active in the Philadelphia Club about the time the International group was organized. In 1919 he was on a membership team which brought in seventy-three members, and was vice-president of the club at the time the first annual convention of the International was held in Washington in 1920. Born in Germany, where he entered the printing trade in 1896, he came to this country in 1900. His first job was in the composing room of the *German Gazette*, Philadelphia. After several years as a journeyman in and around Philadelphia, he was for fifteen years superintendent of the N. Y. Ayer & Son printing plant. In 1922 he started his own typesetting business in Philadelphia, moving it to New York in 1925. For many years Mr. Volk has been one of the outstanding figures in the field of advertising typography. He is a past president of the Advertising Typographers Association, and is the author of "Using Type Correctly," a standard textbook in numerous printing schools. In cooperation with the Mergenthaler Linotype Company, he increased the efficiency, economy, and quality of linotype composition by having 20,000 new ligatures cut for the linotype and redesigning seventy-six fonts of type to produce type and spacing which gives machine-set matter the appearance of hand-set type. He is a noted designer as well as typographer, and his hobby is creating beautiful typographic mementos for special occasions. He is a member of the American Institute of Graphic Arts and the Art Directors Club.



● IN THE early 1920's it was wise of the International officers to appoint a district representative in the various parts of the country where clubs had been organized. His purpose was to contact the clubs in his district, to spread the Craftsmen's slogan in a practical way.

The district representative's duties were broad. The dissemination of information led to the exchange of ideas between members of the various clubs, and was responsible for the growth of the International. The district representative presented the voice and the sentiments of the International president.

When a city did not have a club, the representative made an effort to contact a wide-awake printer who would work on gathering executives to form one. Today there are fourteen districts represented by Craftsmen who have done a wonderful job. District representatives may be given credit for formation of many clubs.

At the Philadelphia convention in 1926, John Deviny was elected to the presidency of the International. He favored the idea of a representative-at-large. Shortly thereafter I was chosen to act in that capacity.

To see how far this idea has gone, you need only to look at the roster to see that we now have a foreign representative, and a very good one. This goes for all of my successors, too. I could name many clubs in which the representative-at-large has had a hand in their success.

The representative-at-large, as well as the district representatives, will attend the Board meetings preceding the convention. They have a bagful of information to assist the Board in its deliberations, particularly where some district needs some special help.

District representatives assist in planning programs for clubs desiring them. The representative finds speakers, encourages local talent to make addresses, and shows how quiz programs are handled, with questions of interest to members of the various trades. Problems of local clubs—big or small—become his.

As to my experience as first representative-at-large, it has been a glorious feeling to know Craftsmanship, and to be among a group of men without personal motive, who seek to benefit brother craftsmen.

By George Ortley





JOHN R. DONOHUE
First District



ELMER BENNY
Second District



EDWARD PATTEN
Third District



C. R. McCLURE
Fourth District



PHILLIP P. MANN
Fourth District Deputy

District Representatives

★

THE INTERNATIONAL ASSOCIATION
OF PRINTING HOUSE CRAFTSMEN



O. C. FRICKE
Fifth District



ELMO NEELEY
Seventh District



G. STUART BRAZNELL
Eighth District



CHARLES B. WEIMER
Ninth District



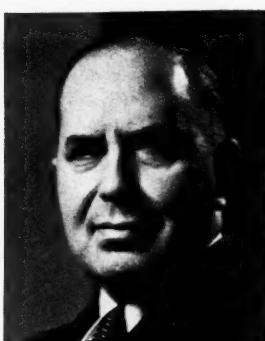
R. B. RENNY
Tenth District



H. F. EDMONDS
Twelfth District



HERBERT THRELFALL
Thirteenth District



DEWITT A. PATTERSON
Foreign Representative



JOHN L. REAY
Representative-at-Large

28th Annual CONVENTION PROGRAM



INTERNATIONAL
ASSOCIATION OF
PRINTING HOUSE
CRAFTSMEN



AUGUST 31,
SEPTEMBER 1, 2, 3
SARATOGA SPRINGS,

NEW YORK

"SHARE YO

SATURDAY, AUGUST 30

10:00 a.m. to 10:00 p.m. Registration
9:30 a.m. to 5:30 p.m. . International Board Meeting
7:00 p.m. to 9:00 p.m. . . Dinner tendered International Board by Albany Club Officers and Convention Committee Chairmen

SUNDAY, AUGUST 31

9:00 a.m. to 10:00 p.m. Registration
10:00 a.m. to 1:00 p.m. . International Board Meeting
8:00 p.m. to 9:30 p.m. Convention Session
Address of Welcome—Harry F. Shaughnessy, Chairman, Convention Committee
Address of Welcome—New York State or Albany Civic Official
Address of Welcome—Robert F. Bunn, President, Albany Capital District
Response to Addresses of Welcome—A. Gordon Ruiter, International First Vice-President
Invocation—Local Clergyman
Introduction of International President—Robert F. Bunn, President, Albany Capital District Club
International President W. H. Griffin Assumes the Chair
Introduction of International Board Members and Prominent Guests by President Griffin
Roll Call of Clubs—International Executive Secretary Pearl E. Oldt
Appointment of Convention Committees—International President W. H. Griffin
Memoriam for Departed Craftsmen—International President W. H. Griffin
Ladies Convention Arrangements—Chairman, Ladies Convention Committee
Convention Announcements
10:00 p.m. to 11:30 p.m. . Social and Entertainment

MONDAY, SEPTEMBER 1

8:00 a.m. to 5:00 p.m. Registration
10:00 a.m. to 12:30 p.m. Convention Session
Roll Call of Clubs
Presentation of Resolutions and Amendments
Report of International President W. H. Griffin

"SHARE YO

"YOUR KNOWLEDGE"

Report of International Executive Secretary Pearl E. Oldt

Report of Credentials Committee

Printing Week Celebration Presentation, Chairman Public Relations Commission, Gordon J. Holmquist, Presiding

(Program of four speakers to be announced)

2:30 p.m. to 4:30 p.m. Convention Session

"Apprentice Selection"—Chester Morey, Apprentice-Training Service, Department of Labor, Boston, Massachusetts

"Apprentice Training"—William Patterson, Director, Apprentice-Training Service, Department of Labor, Washington, D. C.

"Printing Education"—Laurence R. Siegfried, Syracuse University, Syracuse, New York

6:30 p.m. to 9:30 p.m. . Club Management Dinner

Chairman Russell J. Hogan, International Third Vice-President

"Club Programs"—Roland D. Lambert, Indianapolis Club

"Membership Solicitation"—Addis Dempsey, Boston Club

"A Club Record System"—A. L. Koenig, San Antonio Club

"A Club Library Project"—Ira Pilliard, Milwaukee Club

TUESDAY, SEPTEMBER 2

8:00 a.m. to 5:00 p.m. Registration

9:30 a.m. to 11:30 a.m. Convention Session

Roll Call of Clubs

Report of Finance Committee

Report of Officers Reports Committee

Report of Constitution and By-Laws Committee

Unfinished Business

New Business

Final Time for Presentation of Resolutions and Amendments

Convention Announcements

11:30 a.m. to 12:30 p.m. . Club Management Clinic

International Executive Secretary Pearl E. Oldt will be available for discussion concerning specific club management problems. All Local Club Officers are invited to present their club management problems during this clinic

2:00 p.m. to 4:30 p.m. Convention Session

"Color in the Reproductive Arts"—Richard Gardner, Eastman Kodak Company, Rochester

"A New Printing Machine"—W. B. Thiele, The Sperry Company, Long Island City, New York

"Humanics in Printing"—Dr. Ralph L. Lee, General Motors Corporation, Detroit, Michigan

8:00 p.m. to 10:30 p.m. . . Entertainment, Monty Wooley & New York Philharmonic Orchestra

11:30 p.m. to 12:45 a.m. . . Nomination Committee Meeting

WEDNESDAY, SEPTEMBER 3

9:00 to 12:00 Noon Registration

9:30 a.m. to 10:30 a.m. "House of Magic" Show presented by General Electric, Schenectady, New York

10:30 a.m. to 12:30 p.m. Convention Session Roll Call of Clubs

"Facts, Figures, and the Future of Cellulose Sources"—Neil B. Powter, Howard P. Smith Paper Company, Montreal

"Adhesives for Printing Applications"—Carl W. Aneshansel, Hilton-Davis Chemical Company, Cincinnati

"Planning for Production and Profit"—Homer F. Sterling, Carnegie Institute of Technology, Pittsburgh

"Photoengraving"—Gradie Oakes, Process Color Plate Company, Chicago, Illinois

2:00 p.m. to 3:30 p.m. Convention Session Reports of Resolutions Committee

Unfinished Business

Nomination and Election of Officers

Choice of Next Convention City

Summation of Convention, Herbert Threlfall, Providence Club

Singing of "Auld Lang Syne"

Adjournment

6:30 p.m. Formal Dinner Dance Award of International Bulletin Contest Trophies

—Lee Augustine, Cincinnati Club

Installation of New International Officers—Past

President Harvey W. Glover, New York Club

Presentation of Past President's Jewel—Past President A. E. Giegengack, Washington Club

Announcements by Incoming President

Entertainment

"YOUR KNOWLEDGE"

History of the International Association Shows Steady Progress Toward Objectives

By John E. Cobb

● THE MARCH of progress of Craftsmanship started in New York City, September 2, 1909, by a group of printing plant superintendents and foremen who recognized the need for an organization which would give them opportunity to meet together on common ground to solve their mutual problems, share and exchange the ideas which had been found practical, and study and discuss new processes and advanced methods. The success of the idea resulted in the organization and perfection of the New York Club of Printing House Craftsmen. This pioneer club—the name of which was later changed to the "Club of Printing House Craftsmen of New York City"—was first in line for the "March of Progress" that eventually led to every large city in the United States of America, with affiliated clubs joining the line of march in Canada, South Africa, Australia, Hawaii, and Cuba.

Along the line of march there have been set up milestones which clearly define the route taken, and the progress made; they indicate the foresight of the pioneers, for under the very capable leadership of sincere, serious-minded men there have been no breaks in the line.

MILESTONE 1: The organization of the International Association in 1919. During the first ten years of Craftsmanship (1909 to 1919) eight successful clubs had taken their places in the line of march—New York City, Philadelphia, Chicago, Boston, Cincinnati, Baltimore, the Connecticut Valley, and Washington, D. C. Being widely separated, they lacked facilities for contact and united action in their common problems. To these eight clubs belongs the credit for setting up the first big milestone—the formation of the International Association of Printing House Craftsmen. In this association each club would have membership, which would serve as a connecting link. The organizing convention, at which this first milestone was set up, was held at Philadelphia, September 13-14, 1919, attended by delegates from each club then organized. Today the International Association has



John E. Cobb, who contributed this history of the progress of the IAPHC, headed the publications commission in 1942-43 and editorial bureau in 1935

jurisdiction over sixty-one clubs in the United States; five in the Dominion of Canada; one in Cape Town, South Africa; one in Honolulu, Hawaii, and one in Havana, Cuba. Several large clubs, under the same organization pattern, form the Printing Industry Craftsmen of Australia. There was never a single doubt that the scope of the organization would some day become truly international.

MILESTONE 2: Division of the International into districts. Two years after the organization of the International Association, legislation was approved which authorized the dividing of the association into ten districts. The erecting of this milestone had a definite objective—to further stimulate unity of purpose and encourage the spirit of mutuality among the local clubs grouped advantageously in various sections of the country.

The holding of district conferences (usually in the spring of the year) has proved to be one of the strengthening factors in Craftsmanship, both locally and in International unification of purpose.

The creation of a new office, that of representative-at-large, was achieved through recommendation of International President John J. Deviny (1927). The first Craftsman to occupy this office was George Ortley, St. Louis, who set a high standard for the possibilities of this new office during the five years which he served.

MILESTONE 3: The International educational commission. The educational commission was organized through the efforts of International President Perry R. Long (New York, 1919-21), who had from the beginning advocated much more intense educational activities. The large amount of detail work entailed during these early years is known only to his co-workers who were greatly inspired by all his ideas of making the Craftsman slogan "Share Your Knowledge" mean something internationally. With the groundwork laid during these years, it was not until 1926 that International President John J. Deviny organized the commission as a permanent agency of the Association. To make sure of its survival he appointed Past President Perry R. Long as the first chairman, with four qualified members.

In 1927 the office of vice-chairman of the educational commission was created. Otto W. Fuhrmann (New York), who had contributed much toward the success of the commission, was appointed to this position. A recognized authority on printing methods and practices, Craftsman Fuhrmann was highly qualified for the duties of selecting technical and historical books, lectures, publications, monographs, films, slides, and other educational material to be furnished local clubs. Reviews and outlines of these were presented in each issue of the official publication—*The International Monthly Bulletin* (first issued in 1920).

It followed that Fuhrmann was appointed International chairman of the educational commission by President A. E. Giegengack (1927-29). Craftsman Ira D. Pilliard of the Milwaukee-Racine Club, who had shown marked ability in organizing the educational work of his local club, was appointed to the commission as vice-chairman.

Under this regime the commission worked out new methods of expediting the program of furnishing the local clubs with workable educational material. Well selected books were added to club libraries.

Vice-chairman Ira D. Pilliard was advanced to the chairmanship

of the commission through appointment by President P. H. O'Keefe (Detroit, 1929-30). The application of his practical printing and educational experience to the needs of the commission proved invaluable, meriting the recognition.

The "Inter-Club Conference" program was initiated as a feature of the Toronto (1929) convention, affording an opportunity for educational chairmen, as well as officers of local clubs, to gather for discussion and formulation of ideas for broadening the educational activities of the International. One of the important developments of the first conference was the recommendation, later adopted, of augmenting the local advisory committees with technical advisory boards, men selected from the major branches of the industry: the typography and composition, letterpress, engraving, electrotyping, lithography.

In the years following, this has proved one of the most constructive educational features put into motion. It gave the local clubs a concrete idea, it also eliminated, to quite an extent, the dependence upon the "visiting guest speaker"; it was the beginning of development of capable technical speakers from the ranks of Craftsmanship; it brought all the members from every branch of the graphic arts together in organization of these programs. The result was a mutual understanding of their problems, a coordination that gave unity and common purpose which has been reflected in the educational work of the clubs, as well as being a definite influence throughout the industry in workaday problems. It found the immediate approval of practical Craftsmen, who recognized the fact that it would result in keeping abreast of ever-changing processes and methods, that to stand still was to go backward, that Craftsmanship was being directed *forward* in its march of progress.

Development, through experience and demand, brought the educational commission into the field of book and monograph publishing to no small extent. Promotional folders and compilations of educational program material were distributed widely. Among these were "Why Every Key Man Should Be a Craftsman"; "The Educational Films and Slides"; "Speakers and Educational Material Available to Local Clubs"; "Duties, Activities, and Functions of Local Educational Committees"; and others.

"The Manual of Craftsmanship" is one of the most valuable books

published during the annals of the organization. It was compiled and written by the late Harvey H. Weber (Buffalo), who left a long record of achievement, faithful service, and unswerving loyalty of spirit which has been an inspiration to those who have followed him. From the introductory page of the "Manual" we quote: "The Manual of Crafts-



J. Homer Winkler, Battelle Memorial Institute, Columbus, chairman of the educational commission since 1945

manship is intended as a brief explanation of the purpose, plan of organization and administrative policies of International Association of Printing House Craftsmen, together with suggestions and information relating to organization and management of the various activities that constitute successful local clubs of the Printing House Craftsmen." The "Manual," replete with historic data and its well-grounded administrative outlines, has been found invaluable to newly elected officers and committeemen; also to those Craftsmen who have stimulated interest in and made final organization plans for establishing new clubs. In 1932 the "Manual" was revised and a second issue was printed and distributed.

During the administrative year of 1932-33 the commission had been enlarged in order that the International group could co-ordinate effectively with the local clubs in organizing the technical advisory boards. This required a commission of eleven members, the chairman and ten members, one to take charge of each of the ten departments of the commission. To illustrate and record evidence of the high qualifications demanded we will name the members of this first enlarged commission: Walter F. Schultz (Dallas), chairman of the composing room groups; Howard N. King (York), the chairman of exhibits; Charles Wood (Washington), letterpress presswork; Philip J. McAtee (Boston), platemaking;

Charles R. Conquergood (Toronto), inks; O. H. Runyon (Chicago), paper; Gustave R. Mayer (Buffalo), lithography; Carl H. Hillers (San Francisco), lithographic presswork; Ralph Polk (Detroit), apprenticeship training; and E. N. Rodell (Topeka), management. Truly a galaxy of talent, a group of serious-minded Craftsmen, who were to set precedents and establish "Share Your Knowledge" as the most impressive and functional slogan of the industrial world.

The work of the educational commission is functioning in the following activities: technical library foundation work; counseling service; securing films and illustrated lectures; the listing and the routing of qualified speakers; securing and preparing traveling exhibits; preparing monographs upon technical and administrative subjects; research work; investigating, acquiring, and examining the available courses on foremanship training; fostering apprenticeship training in shops and schools; preparation of educational material for use in the *Review*; counseling services for district conference programs; and cooperating with and participating in work of other national educational associations.

DeWitt A. Patterson (Chicago, 1934-36) was appointed chairman of the educational commission by President Thomas E. Cordis (1933-34). He had an outstanding record as the educational chairman of the Chicago Club, having been appointed to the commission in 1933 as chairman of the technical advisory board on rotogravure.

During the 1934-36 regime General Chairman Patterson brought to the fore the latent talent from the ranks of Craftsmanship, with the result that within the first year ten technical articles, on a wide range of pertinent subjects, had been written for the *Review* by the technical advisory members of the commission.

After careful study of the work of the commission, three new members were appointed: a western exhibit chairman; and a chairman of the technical advisory committees, who would organize the work of the local committees; and a publicity chairman, who would co-ordinate the activities of the local club publicity chairmen, and assist in developing wider publicity for the clubs and the International.

The major activity of the year was the organization and preparation of the traveling exhibit program. Before proceeding with this

plan Chairman Patterson distributed an outline of exhibits to the local educational committees, and through a questionnaire poll the idea could be approved or rejected. The plan gained immediate approval, with advance requests from several clubs. Two test exhibits were prepared, one of silk screen process and one on the rubber plate process. Both were practically conceived and met with enthusiastic acceptance. A technical paper covering the subject accompanied each exhibit. During the first year fifteen exhibits were prepared. They were especially in demand as the technical educational feature for district conference programs.

Co-operation with local clubs in establishing technical libraries; a method of facilitating the routing of the qualified speakers available throughout the country; departmental clinics; the traveling visual exhibits, and the graphic arts pictorial exposition were additional activities of the commission that stimulated interest among the local clubs throughout the year.

Departmental clinics were introduced as an educational feature of a convention program at Minneapolis (1936). The clinics created keen interest and have become a major development in technical educational programs at each annual event. The educational chairman automatically becomes chairman of the technical educational clinic committee, which selects speakers, co-chairmen, and makes all arrangements prior to the convention.

The "Official Family," with Clark R. Long (Washington, 1936-37) as president, appointed Fred W. Hoch (New York) general chairman of the commission. Announcement of the educational program under the new regime indicated expansion of existing services and addition of new ones. Members of commission were assigned topics for articles to be published in the *Technical Educational Digest* as a supplement to the *Share Your Knowledge Review*. In addition to articles of their own writing, members revised articles from trade publications.

The *Digest* also contained a graphic arts index to record articles found in various trade publications. Another important feature was an index to all new developments—machines, methods, and processes, keeping the Craftsmen informed on what was being used successfully and which promised to advance the graphic arts.

"The Craftsman's Personal Library" introduced an added effort

toward personal membership contact. This brought to the membership a number of books and other technical educational material. This became a popular addition to the educational program, giving each member opportunity to develop his own reference library.



R. L. Olander, of the Chicago Club, now serves as chairman of the International publications committee

Inauguration of a new publication established a direct contact between the commission and the local educational committees. *News Flashes*, a monthly bulletin, explained to local chairmen and the officers activities of the commission, and effective application of the educational material, also advising them what other clubs were doing along educational lines, as well as offering suggestions on club management policies.

President John M. Callahan (of Cincinnati, 1937-39) appointed Philip J. McAteer (Boston) as head of the commission. Craftsman McAteer had a fine record in the educational activities of his local club, had served capably as chairman of the commission's technical advisory committee on photoengraving and platemaking. He had every qualification for the chairmanship, but circumstances deprived him of the opportunity to carry on.

Walter F. Schultz (Dallas) was appointed in January, 1938, to fulfill the duties of chairman for the balance of the administrative year. Craftsman Schultz had been a very active member of the commission since 1932 as the technical advisory chairman of the composing room committee. His ability as an organizer and as an authority on composing room problems, plus his dynamic spirit of Craftsmanship—with intense interest in its educational side, qualified him fully. His record speaks for itself.

The highlight of his regime was an exhibit of over 200 books on graphic arts subjects displayed at the annual convention in San Francisco (1940).

In 1940 President Frank McCaffrey (Seattle, 1940-42) assigned the chairmanship of the commission to Douglas C. McMurtrie (Chicago, 1940-43), nationally known authority on typography; an author and historian of note; an organizer of remarkable ability; educationally-minded, and an untiring worker. During 1940, previous to his appointment in August, Craftsman McMurtrie gave a remarkable demonstration of organizing ability as the chairman of the "500th Anniversary of Printing" committee. Literature and organized outlines of programs covering this 500th milestone of the "Art Preservative of all Arts" were distributed to all local clubs. Every club conducted special meetings, most of them in collaboration with other organizations of the printing and advertising fields, during the year.

The opening feature of the convention in Baltimore (1941) was the broadcast of a program entitled "Printing Serves America," heard over connecting stations covering seven eastern states.

At the 1944 convention President Walter F. Schultz appointed E. G. Hubbell (then Des Moines Club) as chairman of the educational commission. During Hubbell's term he greatly enlarged upon the work of assisting the smaller clubs, giving aid and suggestions for programs and speakers. He made several sets of charts, an excellent visual presentation of the subjects, which with a prepared paper made a most interesting evening's program. He continued with the quiz, the film, the home talent as further aid to all clubs.

J. Homer Winkler was appointed chairman of the educational commission by President H. Guy Bradley at the 1945 convention and Mr. Winkler has continued on through President William H. Griffin's term. Craftsman Winkler has been the speaker before many clubs and organizations during his two years as chairman. He has furnished much material for the technical digest section of *Share Your Knowledge Review*. His many years of research experience in the graphic arts industry, with his work at Battelle Memorial Institute, have given him a world of knowledge which he shares with his fellow Craftsmen.

Not much more need be said of the last few years for the activities

of the educational commission are still fresh in the memories of all.

One of the developments which eliminated the duplicate efforts and simplified the machinery of the educational program was the co-ordination of the activities of the research commission (1934) with the educational commission. Through this move the heavy monthly assignments of writing "Technical Abstracts," and the "Technical Digests" were covered more thoroughly with the work being divided between the two commissions.

The Educational-Research Bulletin was established. Through this monthly mailing, leading current abstracts were placed in the hands of the chairmen of local clubs.

Since the inauguration of the technical educational clinics as the educational feature of convention programs in 1936 they became recognized as the most constructive method of presenting the technical subjects. Two leading Craftsmen from each of the departments selected were chosen as co-chairmen of each clinic. They presented the subject through prepared papers, often augmented by slides and by exhibits. These presentations would be followed by general round-table discussion through questions and suggestions from the Craftsmen.

The speakers who appear before the general convention sessions are usually selected to present technical or inspirational subjects of general interest, while the clinics cover the problems of each department: composing room, offset lithography, and so on. Five clinics are usually presented.

The club management clinic has become one of the most important. Officers and Craftsmen prominent in their respective clubs are assigned subjects pertaining to club policies and educational activities. They are thoroughly discussed in open forum.

Membership increased throughout the war years, despite these conditions, and through untiring efforts of its officers, commission chairmen, and Craftsmen individually the International Association came through unscathed.

The first educational graphic arts exposition was held in connection with the second annual convention of the International Association, in Chicago, July 25-30, 1921. The Chicago Club had planned to conduct a small exhibit in connection with the convention, but all the manufacturers so thoroughly approved and supported the project that the Coliseum was secured and it was filled to capacity.

The success of this first venture into the field of organized expositions encouraged the idea, which became a major feature of conventions. The exhibits included machinery, accessories, materials, and educational craftsmanship.

The first three expositions were conducted and managed by the



Herman A. Slater, Kansas City, ably serves International Craftsmen as chairman of research commission

local clubs in the cities in which the conventions were held. An unusual feature of these expositions is the fact, with the exception of the ten per cent of the gross receipts which reverts to the treasury of the International Association for educational purposes, no pecuniary profits were allowed to any of those engaged in its promotion. Expenses were carefully budgeted and all the excess monies returned pro rata to the exhibitors.

The second exposition was held in connection with the third annual convention, at Boston, August 28 to September 2, 1922. It was opened by Calvin Coolidge, and was successful in every way.

The third exposition was held in connection with the fifth annual convention in Milwaukee, August 18 to 23, 1924. Several manufacturers, feeling that expositions were being held too frequently, did not exhibit, and while the exposition was not as large or successful as in former years, it proved to be very important from an educational standpoint; it also proved to be the turning point in formulating legislation and a program of stabilization that would control the holding of expositions to intervals of about five years.

The exhibit of incunabula, books of historic value, type specimen books, and printed craftsmanship was the largest and most impressive that has been displayed to date. In this exhibit was a complete

display of the type specimen books from leading founders in Europe.

The fourth educational graphic arts exposition was held in connection with the eighth annual convention in New York City, September 5 to 17, 1927. This exposition was conducted under the plan that brought all other important organizations connected with the graphic arts to hold their conventions in New York during the exposition. The exposition was most successful, attracting its many visitors from all over the world.

The reorganization of the Educational Graphic Arts Committee placed the International Association as the managing organization in conducting these expositions, the committee being augmented by one member from each of the co-operating organizations to act in an advisory capacity.

The fifth educational graphic exposition was held in connection with the twentieth annual convention of the International Association, in New York, September 24 to October 7, 1939. In the twelve-year interim since the fourth exposition had been held in New York, the exposition management had been organized under the name of the National Graphic Arts Exposition, Incorporated, a co-ordinated group representing the Craftsmen, all of the important organizations of the graphic arts, and leading manufacturers of printing machinery and materials.

In twelve years marked advances had been made in equipment, processes, and methods. The exposition was a huge success. Two hundred and three displayed new equipment worth well over \$2,000,000, all of definite interest and practical value to members of the industry. Attendance on opening day was 5,679, total for the two-week period was 13,819.

One of the features of the event was the placing on sale, for the first time, of the United States 3-cent stamp printed in commemoration of the 300th anniversary of printing in America.

MILESTONE 5 was establishing the Publications Commission. At a meeting of the International Board of Governors, held in Baltimore, January 25, 1920, it was decided to issue, through the office of the International Secretary, a monthly bulletin for the purpose of keeping the affiliated clubs informed on International matters, and providing a medium of news exchange between the local clubs.

This official publication was issued as the *International Monthly*

Bulletin until June 1929. It had been recommended at the 1928 convention that the name of the publication be changed to one which would identify it more clearly with the objectives and the purposes of the Share Your Knowledge doctrine of Craftsmanship. A contest was conducted for the purpose of finding this new name. Entries were received from Craftsmen from all sections. The name selected *Share Your Knowledge Review*, was submitted by Craftsman D. W. (Bill) Stock.

The *Review* was edited and produced by the International Secretary until September 1933. At the fourteenth annual convention held in Chicago (1933) the International Board of Governors authorized the moving of the publication offices to San Francisco. President Cordis appointed Craftsman Haywood H. Hunt (San Francisco) and Frank McCaffrey (Seattle) as co-editors of *Share Your Knowledge Review*, the production of the publication to be handled by Craftsman Haywood Hunt. Under the capable guidance of these two fine Craftsmen the *Review* took a new lease on life and was soon recognized as one of the finest organization publications in the country. From the first issue in October, 1933, until September, 1935, it was edited and produced under this dual arrangement. The October, 1935, issue announced that editor and publisher Hunt would carry the assignment alone.

It was not until the annual convention in Boston (in 1938) that organizing a publications commission was authorized, under the regime of President John M. Callahan, who appointed Haywood H. Hunt chairman of the new commission. The *Share Your Knowledge Review* increased in size to accommodate the expanding educational program, *Technical Educational Digest*, and the *Technical Educational Abstract*; became of ever-increasing importance in the dissemination of educational material to the membership, also carrying many features of intense interest in membership contact.

It had been recommended, in order that closer contact with copy sources be made possible, and also a more centralized mailing point be established, that the publication of the *Review* should be moved to the Middle West. At the Grand Rapids convention (1942) the International Board authorized the moving of the *Review* publication office. President Eric O'Connor (Montreal, 1942-43) appointed John E. Cobb (Milwaukee-Racine) chairman of the pub-

lications commission. Publication offices were transferred to Racine, Wisconsin, the *Review* being produced under the chairman's supervision. There were some changes made in format, a new type dress was given the pages, and a series of pictorial covers produced. With the change had been recorded certain restrictions in the number of pages, and a budget that would allow no extras. Several new copy



Edward H. Christensen, of Chicago, club bulletin service chairman, ably edited the "Review" until circumstances forced him to give up the work

features were introduced and the publication ran smoothly until early in 1943 when the incumbent chairman moved from Racine to take up other duties. In March, 1943, he relinquished the chairmanship.

President Harvey Glover, (New York, 1943-44) appointed Craftsman Edward H. Christensen to the chairmanship of the publications commission. Craftsman Christensen had shown editorial ability in his activities as editor of *The Chicago Craftsman*, and was well qualified. Problems of publication were more difficult due to editing and supervising by "remote control," but Ed functioned right up to standard.

Michael Ivers (Chicago) was appointed editor by H. Guy Bradley. He followed the same program as that of his predecessor.

President Griffin named William Stock (Cleveland) chairman of the publications commission. He was followed by Russell E. Olander (Chicago). His first issue had a new format, the design of A. R. Tomasini, outstanding typographer of San Francisco.

MILESTONE 6: In 1933 a group of club bulletin editors got together during the fourteenth annual convention in Chicago. The purpose of the meeting was to hold an informal open forum with opportunity for exchanging their ideas and

discussing problems of promoting and publishing local club bulletins.

The value of this missionary work was given official recognition during the regime of President John B. Curry (Boston, 1935-36), the result being the establishment of the International editorial bureau, with Craftsman John E. Cobb (Milwaukee-Racine) assigned to the chairmanship. The main purpose of the bureau was to encourage and build up the exchange of club bulletins; to stimulate interest in raising the standards of editorial content and craftsmanship in production. There being no appropriation for expenditure in promoting this work, the service was limited to the resources of the contributing factors available. Exchange lists were compiled and issued with fair regularity; "copy fillers" were added, giving the local editors a much wider range of selected material.

In 1944 President Walter F. Schultz (Dallas, 1944-45) revived the bureau, which had been inactive since 1942, to be officially known as the club bulletin service bureau, under the same chairmanship. It was during this year that the first "club bulletin contest" was conducted. The rules and qualifications were announced through the *Review*, and though it took several months to get the ball rolling, the results were gratifying. Seventeen club bulletins qualified. Three trophies were contributed by Craftsman Lee Augustine (Cincinnati) as awards for the three best bulletins selected by a jury of three judges. The winner of the first award was *The Montreal Craftsman*; second, *The Chicago Craftsman*; and third, *The Minnecaster* (Minneapolis).

Presentation of the awards was made an official feature of the twenty-sixth annual convention at Columbus (1945). All bulletins entered in the contest were on display at the convention.

The bulletin contest proved to be worthy of continuance, with the result that announcement of the 1945-46 contest was made early in the new year. Several improvements were made, a definite scoring by points was established, giving the judges a schedule for uniform judgment. The interest developed increased the number of entries and the club bulletins evidenced marked improvement. The 1945-46 trophies were awarded to the *Pi-Box* (San Francisco Club), first; *The Montreal Craftsman*, second; and *The Minnecaster* (of the Minneapolis Club), third.

Edward H. Christensen (Chicago) was appointed chairman of the club bulletin service bureau for 1946-47, by the president, William H. Griffin (San Francisco, 1946-47). In order to broaden the field of the contest, the clubs of the International were split up into two classifications: those with membership up to 125; and those with over 125 members. Six awards will be made—three in each class. Over thirty club bulletins are qualified for this year's contest. The judges who will serve in making the selection are J. L. Frazier, editor, *The Inland Printer*; Glenn A. Pagett, Indianapolis; and John E. Cobb, Portland.

The *Craftsman Club Bulletin Exchange Directory* was revived during the past year. Once established, this will be issued each quarter. It will feature an exchange directory of club bulletin editors, copy fillers, and promotional comment on club bulletin problems.

MILESTONE 7 was the International Research Commission. The initial legislation which laid the foundation for the technical research commission was presented as a recommendation for amendment of the International by-laws, before the committee on officer's reports at the fifteenth annual convention in Toronto (1934). We quote (it would be difficult to present the purpose more clearly): "The president shall appoint a commission of five members to be known as the Craftsmen's Research Committee, whose duty it shall be to gather authoritative technical knowledge by means of research and co-operation with other scientific endeavors having a common objective; to systematize and prepare the same for the dissemination to the individual members of this Association, through duly authorized channels, and to formulate and put into practice a method of financing which will be adequate to meet needs of development and maintenance."

Though plans for the formation of this new commission were given very serious deliberation during the following year, no official appointments were announced until the election of officers for 1935-36. President John B. Curry (Boston) officially put the research commission into motion with the appointment of J. Gus Liebenow, Newark, chairman; with Hon. A. E. Giegengack, Washington; Oliver Watson, Toronto; George Ortley, St. Louis; V. Winfield Challenger, Philadelphia; A. V. FitzGerald, Milwaukee-Racine; Thomas E. Cordis, San Francisco; and William O. Hall, Washington.

as members. A more representative group of Craftsmen, or more capable executives, could not have been chosen from the ranks; each one highly qualified in the crafts; each with a high record of integrity and loyalty to Craftsmanship. Thus was the beginning of the research commission.

To men of vision the research commission opened possibilities far beyond the immediate needs of the



Charles F. Conquergood, a past president of the Toronto Club, an authority on inks and color, is official historian of all activities of the International

organization, plans for laboratories, technicians, employed secretary, and other machinery of organization. In fact the International research commission proved to be the test of Craftsmanship, the test being the question: Should we retain our original purpose to remain on solid ground, to apply the objectives as written in the amendment to the by-laws, which authorized the research commission, or should the organization become involved with responsibilities which it was not equipped to maintain, or with objectives that did not come within its jurisdiction. Tried in the crucible of experience, applied with sound judgment Craftsmanship was perpetuated, as the records show.

President Clark R. Long (Washington, 1936-37) appointed Hon. A. E. Giegengack, the United States Public Printer, chairman of the research commission. Craftsman Giegengack's qualifications were never questioned. As United States Public Printer, he whole-heartedly offered the resources of the U. S. Government Printing Plant to the Craftsmen. As his report made before the annual convention in Boston (1938) clearly indicates, advancement of Craftsmanship was his most sincere objective. We note:

"Outlining its objectives the research commission had decided to limit its activities as follows: Correlation, exchange, and advisory

services concerning research and data. Compilation of existing technical and practical information concerning graphic arts, and cataloging same. Encourage research projects; promote use of printing; enhance spirit of individual Craftsmanship, and pride of connection with the printing industry. Dissemination of information: by publication, lectures, exhibits, movies, *et cetera*, by individual; establish an inquiry bureau."

In 1940, at the twenty-first annual convention (San Francisco), the president, Frank McCaffrey, appointed Craftsman R. Randolph Karch as chairman of the research commission. Craftsman Karch was highly qualified for the assignment, contributing a voluminous amount of constructive material with his keen analysis of technical articles reviewed, abstracted, and indexed for dissemination to the membership of the International clubs.

Outstanding among Karch's many achievements was the "Index of Graphic Arts Literature"—a cross-indexed compilation (keyed to publications) in which were listed all articles of value published in every trade publication of note in the United States. This index was published annually during his terms as chairman. In addition to this, and in collaboration with the chairman of the educational commission, technical abstracts were being published monthly in *Share Your Knowledge Review*; also in the monthly bulletin issued as contact for local educational chairmen.

It has been found that education and research had a great deal in common, and as Craftsmen had proved themselves more practical in the solution and final administering of their problems, this collaboration has been found effective as the means toward the objectives set up by both commissions.

During the regime of Eric O'Connor (Montreal, 1942-43) Craftsman J. B. Krauss (Omaha) carried on the work of the research commission. Highly recommended as an educator of note, he fulfilled the duties of the commission in a commendable manner. International President Harvey Glover (of New York, 1943-44) next assigned the research commission chairmanship to William H. (Bud) Griffin, of San Francisco.

Craftsman Herman A. Slater (Columbus), whose ability had been registered through past performance, was appointed chairman of the research commission by President Walter F. Schultz (Dallas,

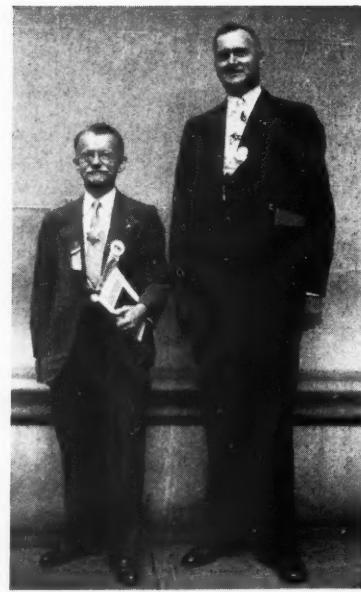
1944-45), an assignment which he has quite capably held ever since.

The continuity of purpose, the co-operation and collaboration between the educational commission and the research commission has remained on an even keel since their relative importance to the various functions of Craftsmanship has been recognized.

MILESTONE 8: Appointment of a permanent executive secretary. Possibly the most important step that the International Association of Printing House Craftsmen has taken in its "March of Progress" over the past twenty-eight years is the one which resulted in the appointment of Craftsman Pearl E. Oldt, Grand Rapids, as executive secretary of the Association.

A resolution presented before the twenty-sixth annual convention at Columbus (1945), by the San Francisco Club, impressively and logically brought before the assembled delegates the definite need for permanent headquarters where the activities of the Association could be centralized, coordinated, and administered by a full-time executive secretary.

President H. Guy Bradley, Indianapolis (1945-46), presented the proposition as one of the initial activities of his term, requesting applications for the position, which was to be filled following the twenty-seventh annual convention, held in Montreal.



The "long and short" of it—ex-International officers Albert Breitengross, Baltimore, left, and Charles W. Gainer, Chicago, right, snapped a number of years ago at Cleveland convention

The duties of the executive secretary were tentatively outlined: the regular routine administration of secretarial work of the Association; aid to and co-ordination of the commissions of the organization; a close contact with the interests and needs of the local clubs;

a co-operative relation with other organizations of the graphic arts.

International Executive Secretary Pearl E. Oldt opened the offices of the International at Grand Rapids, Michigan, June 1, 1947. Selection of a city for the permanent office will be made at the twenty-eighth annual convention.

Thus is outlined the line of march of an industrial organization which has never suffered a real setback because of the dominance of an ulterior motive—one that has functioned constructively, educationally, and fraternally to the constant advancement of the industry which its membership represents, one which has given no opportunity for individual aggrandizement, for there has been no room for men who seek selfish ends.

The Association is a demonstration of organized effort successfully administered without any monetary reward to any member or official, certainly a highly commendable record. Its influence in the advance of standards of the graphic arts cannot be denied, nor can it be appraised in dollars and cents.

Craftsmanship has given the men of the industry, with and without degrees, a common ground upon which to meet, discuss, and solve problems of the workday under the practical doctrine of a slogan which has always meant what it says: "Share Your Knowledge."



Plaque for A. V. FitzGerald

In recognition of his services to the printing profession, a plaque was presented to A. V. FitzGerald, retired printer, aged seventy-nine, at a meeting of the Milwaukee-Racine Club of Printing House Craftsmen, at Milwaukee on July 11.

FitzGerald is not only an old-time printer, but has also served as treasurer of the club for three terms. He has retired to his home at Sussex, Wisconsin, about twenty miles west of Milwaukee.

In an announcement made by the club at the time FitzGerald was a candidate for the office of treasurer of the club, it was stated that "For as many years as the 'regulars' can recount in Craftsmen's conventions attended, there has been one delegate as essential to the success of the confabs as buttons to suspenders—that disciple of Blackstone, Arthur Vesey FitzGerald. But most of you regulars will know better whom I mean if I just call him 'Fitz.' If you want to know how come he's so adept at keeping convention legislation gears smoothly in mesh, the answer is simple—he once read law for two years.

"Born in New York, but somehow or other was early transplanted back to the land of his maternal ancestors, Ontario, Canada. There, equipped with substantial collegiate training, he early gave up the possible laurels of a barrister to wholeheartedly woo a rack of type. Fitz has worked from Chicago via all the good old 'print towns' as far out as Portland, Oregon, and back finally to Milwaukee. . . . Typography is his specialty of the crafts. However, he well registers as 'all-around printer,' having served as an executive of the various departments of a large plant. At one time he supervised production of *Graphic Arts and Crafts Year Book*.

"He took an active part in the organization and management of the third graphic arts exposition as vice-president, director of publicity, and as chairman of the committee which presented the first comprehensive exhibit of European and Asiatic printing shown in this country."

At the head of the prospectus referred to, FitzGerald is called the "Beloved Dean of the Milwaukee Craftsmen."

Photo Courtesy of Milwaukee Sentinel.

TYPOGRAPHIC CLINIC

BY GLENN J. CHURCH

Getting across "headline events" demands bold, powerful, "flashy" treatment. In the average reader, the original cover design (shown below) would not arouse much enthusiasm or desire to read the seven pages which follow describing interesting

Headline Events IN CHICAGO During JUNE 1947

Chicago Tribune Centennial Celebration

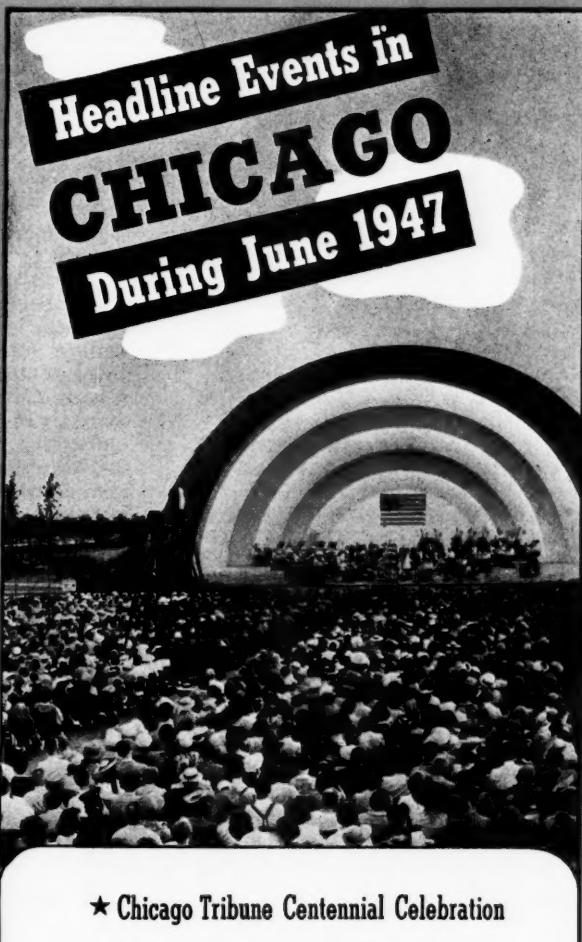
Western Junior Golf Championship

Grant Park Concerts

Chicago Artists' Exhibit

YOU WILL LIKE CHICAGO

Distributed by
The Visitor's Bureau of
**THE CHICAGO ASSOCIATION
OF COMMERCE AND INDUSTRY**
1 N. La Salle St., Chicago. FRA. 7700



**Headline Events in
CHICAGO
During June 1947**

- ★ Chicago Tribune Centennial Celebration
- ★ Western Junior Golf Championship
- ★ Open Air Band Concerts in Grant Park
- ★ Chicago Artists' Exhibit

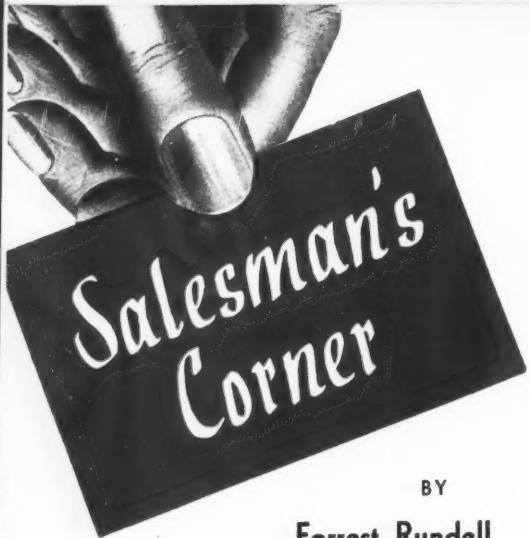
You Will Like Chicago!

Distributed by The Visitor's Bureau of

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1 N. LaSalle St. CHICAGO Franklin 7700

coming events. When you have something to promote via the printed word, "sell" it with interesting layout, nice typography, and significant decoration or . . . better still . . . picture to the reader what he is going to get, see, or hear. Of the four specific events listed on the cover, three lent themselves admirably to pictorial treatment by the use of a photograph of a previous similar event. Type alone, skillfully handled, can accomplish much. But what else has the attraction power of a picture?



BY
Forrest Rundell

● HERE IS A complaint which a purchasing agent friend says applies to all printers with whom he has any dealings, the writer included. He suggests that in the interest of amity between salesmen and buyers the problem might well be aired in the "Corner." The writer might add that this particular buyer has suggested many other problems that have been talked over here.

Our friend says that smaller and medium sized printers do not make a practice of checking their material on a job until it is time to run. Then, if something is missing and they have allowed themselves just enough time to produce the job and meet a delivery date, there is trouble. The shop is put under pressure, its men fail to work as well and as rapidly as they do normally, the delivery date threatens to be missed, and the old questions of overtime or time holding the press come up to plague buyer and salesmen. This situation is especially awkward when a plate is discovered to be missing and the shortage is not apparent until the pressroom already has the job almost madeready.

Who's Responsible?

Of course, our friend agrees, the customer should be careful to see that he gives the printer everything he is supposed to furnish. Practically, however, there are difficulties here. Plates are often sent direct to the printer from the engraver without the customer seeing them. The customer gets only the proofs. If he gives the printer a carefully pasted up dummy it is certainly up to the printer to make sure that he has all the plates called for on that dummy. Plates that are registered on page size blocks are particularly liable to be missed.

This brings up the old bugaboo of responsibility. Suppose the customer can be proved wrong in that he

failed to check all the material he sent the printer. Suppose a printer can recover for all the time spent holding the press until the wayward plate arrives. How will that help him get future business from that customer? Other things being equal the customer will place his orders with the printer who looks after his interests. The printer who checks his customer's material carefully and picks up any mistakes without waiting until the last moment is giving that little extra service that will let him gain the edge on his competitors.

Checking customer's material in the early stages of the order, however, is only a small part of the picture. Take paper for example. Only the most incurable optimist will expect any shipment of paper these days to match any lot he has received in the past. If it does the salesman can celebrate the occasion as his lucky day.

Test Paper Right Away

But how often does anyone in your shop check the paper as soon as it arrives? You answer that one. Yet we still receive some shipments which are definitely below quality requirements for the job for which they were bought. And if we do not discover the unsuitability of the paper before it is on the press there is a delay for which we cannot charge the customer (provided we bought the paper).

In the days when paper supplies were normal and dealers could reject substandard shipments, many paper houses required the mills to furnish out-turn samples of every order. These were mailed at the same time that shipment was made. They gave the dealer a chance to examine the paper and to reject a substandard shipment. Thus the paper dealers could be reasonably sure that any paper coming into their stock met previous standards. And from this assurance printers came to have confidence that paper ordered by grade or sample would be as represented even though not unpacked until the job was ready to run.

Well, we don't have to tell you that conditions are not normal yet. Paper is still at the stage where we are happy to get it and to trust that it will be acceptable to our customer. And we are still getting bad paper. Within the present quarter the writer has seen two shipments which were so bad that a last-minute switch had to be made to some paper already in on another job in order to turn out satisfactory work.

The remedy? It is not difficult for the shops which make a practice of unpacking and storing all paper as soon as received. Let the receiving clerk take out one sheet from each order and send it to the production department. Then let the production department, within twenty-four hours, get hold of the job bag and the salesman, go into a huddle, and do these things:

Make Complete Check

Carefully compare paper with the standard to which it was ordered and make sure it is as represented. Odd lots of paper in particular have a way of coming in off-color or too low in finish or in quality to do the work for which they were ordered.

Study the paper to see that it is adequate for the job. No one around a printing plant is perfect, and while the job is in the planning stage it is not difficult to guess wrong as to the best paper to use.

Study the paper and make a decision at once as to how the problems of printing and binding it will be handled. If it is a cover, will it have to be scored? Is the ink coverage so heavy that it will have to be double-rolled? Will it be better to schedule it for a larger press?

Cut off a generous sample of the paper and send it to the ink house together with something showing the color to be used when you are ordering the ink.

Look over the cuts or find out how they are to be made. Be sure they will be suitable for the paper and will produce the effect the customer wants.

Your production department may say it hasn't time to go through all this rigamarole ahead of the time the job is ready to go on the press. The writer had charge of the efficiency engineering in an iron and steel plant for some years. Based on his experience he can assure the operating department that it will have to do all that work sooner or later, and it can be done quicker and more easily while the pressure of a delivery date is still some days off than it will during a last-minute rush.

Of course, if all of the checking aside from the paper can be done when the order is entered, so much the better. However, the uncertain paper conditions, plus the fact that the printer seldom gets the job handed to him complete, ready to run, make the date of the receipt of the paper the most logical time for a complete check-up.

While working for another firm the writer once printed an order for

3,000 counter cards eleven by thirteen, paper and plates supplied by the customer. The job looked innocent enough at the time it was figured. It was to be printed in three colors, one of which was a border in deep chocolate brown an inch and a half wide all around. As usual the job was allowed to lie around until there was just time to make the delivery if everything went smoothly.

The first color went on without incident. Then came the brown. The job was first put on a vertical. That wouldn't cover. The top and bottom bands hit in different places on the rollers and were satisfactory but where the side bands intersected the bottom it was the second time around on the rollers and there was a light streak. Double-rolling was no help. Then the job was tried on a Gordon. No improvement there. The next try was on a Universal. That was some better but not top-notch and the customer refused to accept it. This left the Simplex as the last resort. Single-rolling here wouldn't take out the mark. Double-rolling almost made it. Finally in desperation triple-rolling was tried and did the trick.

Eliminate Waste Motion

Needless to say, by this time the original estimate and the cost of the job were not even within hailing distance of each other. Yet if the job had been studied at the time the paper and the plates came in it would have been possible to have avoided all this circus. Without the pressure for delivery the problem could have been studied calmly, presses could have been measured, ink men could have been consulted and the whole matter threshed out.

Then the customer could have been told "Sorry, but this job turns out to be beyond the normal capacity of our shop. We suggest you try someone else, although if you are willing to pay for experimenting and extra press time, we will do the best we can."

The writer's experience as an efficiency engineer showed him that speed is seldom attained by hurrying. Rather the secret lies in the elimination of waste motions. Waste motions, in turn, are eliminated by careful advance planning.

Do your part by "needling" your customer to get all his material to you as early as possible. Then use your influence with the shop to get it to hunt for the bugs in the job before it reaches the press. You will be surprised to find how much more profit there is in work that runs smoothly through the shop.

PROPOSED EDUCATIONAL PLAN OF PIA OUTLINED BY RUDISILL

JAMES J. RUDISILL, chairman of the education committee of Printing Industry of America, outlined the scope of the proposed educational program for the graphic arts. He was interviewed in Chicago, while attending the twenty-second annual conference on printing education of the National Graphic Arts Education Association.



JAMES J. RUDISILL

Mr. Rudisill is the president and treasurer of Rudisill and Company, which he organized at Lancaster, Pennsylvania, in 1939, and which does a volume of about \$700,000 annually. Mr. Rudisill learned about the printing business in the establishment of his father, James, who was the owner and operator of the York Printing Company from 1906 to 1940 at York, Pennsylvania. His grandfather and great-grandfather were also printers, his great-grandfather having written in his diary in 1847, an entry as follows: "Today, I printed my first booklet. Praise the Lord."

In the interview, Mr. Rudisill referred to the thoroughness of his own training for entry into the printing business. In 1921, he received the degree of bachelor of science from the printing department of Carnegie Institute of Tech-

nology. With that preparation he entered his father's firm and continued learning the printing business which he said he still studies.

With such experience back of him he realizes that the printing industry is in need of basic textbooks for management, office personnel, and for shop workers. He and his committee of the PIA spent many hours together in surveying the educational needs of the industry and decided that the first thing to do is to set an educational standard for the personnel of the three groups—the management, the office, and the shop.

Confident of Support

The plans for the beginning of this program have been approved by the board of governors of the Printing Industry of America with an appropriation of \$5,000 for the promotional expenses to test the attitude of the industry. And if approximately a thousand printers, individuals, firms, corporations, will each subscribe \$200 for a set of the books, then the success of the preliminary plan will have been assured. It is planned by Mr. Rudisill's committee that in the event the necessary support will have been assured, the future editions of the books will be produced and distributed at lower cost, and other phases of the education program will be promoted.

Copies of the brochure explaining the nine-volume plan of basic texts have been circulated with an enclosure blank for the printers to sign. The plan provides that no order for the production of the books shall be placed by the committee on education unless and until the three trustees mentioned in the tentative contract have surveyed the returns and given the "go ahead" signal. If the printing industry indicates that it does not wish to invest \$200,000 collectively in such an educational venture, the trustees will order the return of the money subscribed. Mr. Rudisill said he is confident the printers of America will support the plan.

Meanwhile, the second piece of literature is being prepared and will be sent to printers asked to support the plan. The follow-up piece will be titled, "What They Say About the Program."

Mr. Rudisill explained that in the event the trustees give consent, which he confidently believes will be probable in the face of first returns, the committee will proceed to engage experts to write the texts, and follow up in due time with the printing.

In so far as the use of the books is concerned, Mr. Rudisill explained that local associations will promote the courses of study based upon the texts, and that in-plant study groups will be advocated in accordance with plans to be outlined by the committee. Mr. Rudisill said that every phase of the needs of the printing industry has been analyzed by his committee, and will be worked out as interest is aroused and expressed. It is probable that the complete plan will be more fully explained at the forthcoming convention of the Printing Industry of America to be held at French Lick Springs, Indiana, from September 22 to 25.

Material supplemental to texts will be reports concerning technical research to be conducted on a co-operative basis by the PIA and the Government Printing Office. Other supplemental material will be furnished for the book on costs and accounting, thus keeping the basic material up to date.

Enlistment and Training

When asked about other plans of the PIA committee on education, Mr. Rudisill explained that the whole subject of enlistment and training of youths for the industry was involved. It was because of his interest in outlining a plan of procedure for the entire industry that he came to the convention to study first-hand the program of the National Graphic Arts Education Association whose general offices in Washington are housed by the PIA without charge for either the rent or telephone.

"Enlistment of young men is a neglected field of activity which the PIA in its several departments must consider," said Mr. Rudisill. "A procedure must be devised which will recognize that labor unions insist on having much to say about enlistment and training. All of the employers know both management and labor groups have neglected the proper study of this problem. Our committee has material from printing centers which have worked out recruitment plans in cooperation with unions. These plans are being studied and amplified, and we believe we will be able to propose a composite plan which will seek to

consolidate and coordinate all activities of interested groups toward one objective—the enlistment and the training of the highest type of youth in the country for our printing industry.

In-Plant Executive Groups

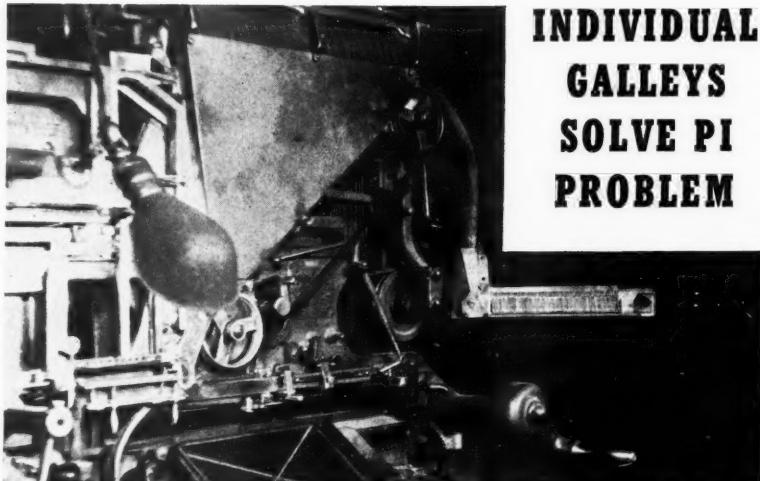
"Don't get the idea that our committee considers this a simple task. We know what we are up against but we must face the situation constructively and not try to blame the other fellows for lack of vision, lack of progressive planning and a program of action. For me to say how such a plan would be worked out in detail would be presumptuous. I will say that a proposal will be included in our report at our forthcoming convention which will be something to shoot at by the thinking men of our industry."

During the interview, Mr. Rudisill said that while in Chicago he

had learned more about in-plant groups of shop executives who had their own study courses, and that he had taken steps to get detailed information about them. One or more members of his committee will be asked to specialize in the study of these procedures with a view to reporting results so that the whole committee can ascertain if recommendations concerning them should be made to the industry.

"Personnel of our committee is spending a lot of time in studying the educational needs of the industry, but we are willing to do it because we believe that enough men in the industry will appreciate our recommendations to put them into effect," observed Mr. Rudisill. "It is part of each printer's responsibility to contribute some time and money for the advancement of the industry which enables him to make his living. That is basic."

INDIVIDUAL GALLEYS SOLVE PI PROBLEM



• Printing shops running more than one font of mats to a magazine must make some provision for the pi mats that cannot be accommodated in the magazine. In the case of the Bellanger Printing Company of Florence, Alabama, this became somewhat of a problem because in this shop three fonts of job type were run in a single magazine. To accommodate the pi and prevent it from really becoming pi. Mr. Bellanger worked out his idea of individual pi galleyes with a rack for the pi galleyes.

At a local tin-shop he had some little galleyes made out of block tin as used by tinsmiths. These galleyes were just the size to accommodate the mats and were closed at both ends. They were made to fit in the pi rack to be found at the right-hand side of every typesetting machine.

When a certain job font is needed on the machine the magazine with that font is put on and the pi galley corresponding to the font is placed in the pi rack on the machine. Everything is set for continued operation.

Since this firm has a rather large run of mats it naturally follows that it has a number of these pi galleyes. In order to take good care of them, Mr. Bellanger designed and had built a rack for the pi galleyes when they were not in use on the machine. The rack is placed a few feet from the typesetting machine so that any pi galley is within easy reach. Thus when the operator is finished with one font he takes the pi galley for that font from the pi rack of the machine and puts it in the pi galley rack. He then takes whatever pi galley he desires from the rack and puts it in place.

—James Clyde Porter

THE PROOFROOM

By Joseph Lasky

Author of textbook: *Proofreading and Copy-Preparation*

IT "AIN'T" SO!

Is a male assistant to a postmistress an "Assistant Postmaster" or an "Assistant Postmistress"? This apparently knotty problem was featured in the May issue of "Proofroom," having been posed by Oscar C. Kurtz, managing editor of *The Lion*.

Among those who contend that "postmaster" is the only form decreed and permitted by the Post Office Department are S. S. Carpenter, Cleveland, Ohio; Roy J. Moret, New Orleans; F. L. Moreland, Glenwood, Florida; and O. M. Gould, editor of the *Sugar Creek Herald*, Kansas City, who writes that "Miss Bernice Wesner, one of the loveliest lady postmasters in the United States, has complimented us several times on giving the correct title to her in the *Herald*."

On the other hand, Ontario Printers, Cleveland, Ohio, say that the answer is quite simple. A man who assists the Postmistress may be called the "Assistant-to-the-Postmistress."

Louis T. Brucks, San Antonio, makes the following suggestion: "The man's position has an established title, which is 'Assistant Postmaster' regardless of whether the office is headed by a postmaster or a postmistress. Suppose it was decided that it was proper to call him 'Assistant Postmistress' and the postmistress was suddenly removed, leaving the postmastership vacant for a time. In this event, since there has been no change in the assistant's status, his title would of necessity revert to that of 'Assistant Postmaster,' which proves that this is what he should have been called all the time."

As the new conductor of "Proofroom," it is my considered opinion that the question should not have been released for general comment until a ruling had been sought from the highest sources of the Post Office Department. This is exactly what I did, and the letter with the question fully and authoritatively answered has been reproduced and featured on this page.

I want to congratulate those respondents who analyzed the prob-

lem correctly and gave the right answers. In substance, as there is no such official designation as a "postmistress," the question as to what title should be given to a male assistant becomes—to use a legal axiom—"incompetent, irrelevant, and immaterial."

TYPOGRAPHY—WHAT IS IT?

Please tell me exactly what "typography" means?

The word is used rather loosely. The dictionary says: "Art of printing with type; use of type . . . ; also the style, arrangement, appearance of matter printed from type."

ADVERBS ASTRAY

In "Exit Laughing," Irv Cobb says something like this: "Jerome was mercilessly tortured." I would say, ". . . was tortured mercilessly."

So would I. There is no point in torturing readers mercilessly.

SPACING BETWEEN WORDS

I am a hand-compositor in a commercial job-shop, and I have been setting lines of caps and lower case with third-spaces (three spaces to the em) and lines of all caps with nut quads, i.e., between words. My employer says that third-spaces are too wide. Has the system changed so radically since I apprenticed in 1924?

In order that this interesting question concerning spacing between words would receive the right answer, I conferred with three of our nationally famous typographers, specifically, Paul Bennett of the Mergenthaler Linotype Company, Brooklyn, New York; Eugene Ettinger, head of the well-known Gallery Press, New York, and J. Blumenthal of the Spiral Press, New York, which often prints volumes selected as part of the "Fifty Books of the Year."

The unanimous opinion of these distinguished typographic designers is that correct spacing between words printed in English, French, Italian, Spanish, or in Portuguese should be four-em spaces or four spaces to the em. In case it is necessary to get one or two more letters in the line, these typographic designers believe that five-to-the-em spaces should be used. Furthermore, they say that the spacing between sentences should be the same as that between words, because the period gives the typographic illusion of extra spacing.

However, the *Style Manual* of the University of Chicago Press says this regarding spacing: "In monotype and linotype composition, the difficulty of even spacing is made greater by the fact that the minimum width of the spreading, or justifying, space is fixed at about that of a 4-to-em space, and may be increased but not diminished from this width."

This statement is at variance with the unanimous opinion of the previously mentioned persons, who have given me permission to quote them as saying that they are not in accord with it. As I have already remarked, these gentlemen prefer the five-to-the-em spacing where

No "Postmistress"

Dear Mr. Lasky:

Your letter of June 3, 1947, addressed to Mr. Sidney Salomon, Jr., Executive Assistant to the Postmaster General, has been referred to me for acknowledgment.

The title "postmaster" is applied to the holder of that position irrespective of sex, there being no official designation "postmistress." The position is so designated in the act of June 25, 1938, and subsequent amendments thereto relating to appointment of postmasters. The act referred to may be found in Section 407 of the Postal Laws and Regulations of 1940. The same designation was contained in all previous acts and executive orders governing the appointment of postmasters.

As you probably know, postmasters are commissioned and the commissions likewise refer to the position as "postmaster." Married female postmasters are appointed by their given name, that is, "Mary Jones" rather than "Mrs. John Jones."

Sincerely yours,
J. M. DONALDSON,
First Assistant
Postmaster General

necessary, and regard wide spacing between words as not in keeping with the typography of well-printed books and magazines.

THE INLAND PRINTER would be pleased to hear from printers and the typographic designers here and abroad as to what they think should be the fundamentals of good spacing between words.

'POS-ITIVELY PERPLEXING

I have just put down the "I.P." after reading through the Proofroom Department. And there comes back to me an old desire to know why the plural 1890's is written with an apostrophe. As I reason it, the apostrophe is misleading. Why not write it 1890s?

I cannot see how the deletion of the apostrophe before the s in 1890's (1890s) would do any harm. But here is the rub. What could be done with abbreviations like the following: 6's, 50's, t's, Q's, and ABC's? Should they be written 6s, 50s, ts, Qs, and ABCs? Obviously the second form is not as legible as the first. If we should begin to deviate from the rule that "the apostrophe and s are used to indicate the plurals of figures, letters, or words," the result might be confusion in maintaining a modicum of consistency.

Another point of importance is that the majority of outstanding publications use the apostrophe and s in the form 1890's. Refer to the University of Chicago *Manual of Style*, page 95; the *New York Herald Tribune* "Style Book," page 5; and to the United States Government Printing Office *Style Manual*, page 98. I am inclined to side with these outstanding authorities and would recommend that the apostrophe and s be retained in the example previously cited.

HYPHEN, HYPHEN!

In William Allen White's *Autobiography* I find "waddling . . . from God-knocks-whence to God knows where." Why the hyphens in one case, and not in the other?

Perhaps some finical copy editor thought he saw a distinction between the two phrases, but I can't see it. To me the two expressions seem precisely alike and subject to the same treatment, one as the other.

A LONG, LONG LEAP!

From one of today's proofs: "Art Devlin went seven more feet than Torger Tokle's record." Seven more feet, or seven feet more?

Either way "says it." One way emphasizes the moreness, the other plays up the precise footage. It's a fielder's choice.

NEW-FANGLED PARENTS

Have you noticed the increasing practice of preceding a list of particulars either by figures or letters with one parenthesis at the right instead of the letters or figures enclosed by a pair of parentheses? What do you think of this practice, and do you believe that it will become regular style in the near future?

I personally loathe this atrocious typographic affectation, which I have derisively termed the "one-armed" or "crippled" parenthesis. Yet one sees this departure from regularity increasing in practice to a considerable extent. I have tried frequently to reconcile myself to this new form, but perhaps I am already "set in my ways," and cannot adapt myself to new ideas. Here, for instance, is a sentence taken from a

government publication, using the new-fangled style:

The administration is divided into two parts, as follows: a) supervision of postal savings, and b) management and investment.

Compare the foregoing with the normal use of the parentheses:

The administration is divided into two parts, as follows: (a) supervision of postal savings, and (b) management and investment.

My attitude is unilateral in favor of the second form over the first on the grounds that it is more legible to the eye and, typographically, the effect is more pleasing.

Perhaps there are some very good reasons for the retention of this new style. Are you in favor of it?

THREE TEALLS WERE SCHOLAR-PROOFREADERS

● IN RECENT times, an unbroken line of *scholar-proofreaders* is represented by three generations of the Teall family, respectively, Francis Augustus, F. Horace, and Edward Nelson.

Francis Augustus Teall (1822-1894) learned the printer's trade, and on one of his first jobs as a compositor he worked beside Walt Whitman, the poet. Later Teall joined the proofreading staff of the *New York Tribune*, where his astonishingly broad and exact scholarship soon won the admiration of his associates. When George Ripley and Charles Anderson Dana contracted, in 1857, to edit the *American Cyclopaedia* for D. Appleton & Company, they engaged Teall to take charge of the proofreading. Not only did he read critically both editions of the *Cyclopaedia*, but he also contributed a number of articles and performed other editorial duties. In 1882 he published an American edition, much annotated, of William B. Hodgson's *Errors in the Use of English*. William Dwight Whitney, the editor-in-chief of the *Century Dictionary*, selected him to supervise all the proofreading as the pages were being prepared for press. Among printers and publishers Teall was held to have raised proofreading to the rank of a learned profession.

F. Horace Teall (1850-1923), the son of Francis Augustus, was the youngest newspaper proofreader at that time, becoming a member of the *New York Sun* proofroom in 1870, when but twenty years of age. During the next few years his painstaking scholarship led him into editorial proofreading on the *Century Dictionary*. This work, bring-

ing him in touch with many of the leading writers and scholars, disclosed a great lack of system in regard to joining English words, which impelled Teall to write a book, *The Compounding of English Words*. The volume attracted the attention of the Funk & Wagnalls Company, which engaged him as department editor in charge of compounding for the *Standard Dictionary*. Besides his duties as writer and the proofreader on *Johnson's Cyclopaedia* and *Webster's New International Dictionary*, he wrote authoritative books on proofreading and punctuation. For thirty years he conducted a proofreading department in *The Inland Printer* and contributed an educational article each month to the magazine.

Edward Nelson Teall (born in 1880), son of F. Horace, is a graduate of Princeton University, class of 1902. He was on the editorial staff of the *New York Sun* from 1903 to 1917. From 1917 to 1919 he was engaged in editorial work at the Princeton University Press. Among his subsequent activities were those of chief editorial writer on the *Worcester (Massachusetts) Gazette*, and on the editorial staff of G. & C. Merriam Company, publishers of *Webster's New International Dictionary*. Since 1937 he has been a writer, compiler, and editor of reference-books. In 1923 he succeeded his father as conductor of the proofroom department of *The Inland Printer*, and he has also continued the practice of contributing each month an educational article to the magazine on some phase of proofreading.—*Taken from Joseph Lasky's book, "Proofreading and Copy Preparation."*

"DATA IS" OR "DATA ARE"?

Recently I have seen the word *data* used as a singular subject, followed by a singular verb. I have been told that this word is preferred as a singular subject in advertising literature. Is this growing practice justified?

Data is the plural form of *datum*, collectively, material serving as a basis for discussion and inference. Although *Webster* does not justify the use of *data* as a singular subject, strangely enough, it makes the following statement:

Although plural in form, *data* is not infrequently used as a singular; as, this *data* has been furnished for study and decision.

From my experience with this word in recent years, I would say that the adoption of *data* as a singular noun is not very far off. People have completely forgotten—or have no knowledge of the singular form—that there is such a word as *datum*, and by that token use *data*, naturally, as a singular. I have seen *data is* or *data has* in this year's government publications, advertising literature, as well as in various kinds of business manuals.

Under no circumstances, however, should *data* take the singular and plural in the same publication. Unfortunately, this is happening constantly, which is caused by poor editing and by strictly-follow-copy proofreading. If the choice is up to you, I would suggest that you adhere to the plural form in keeping with prevailing good practice.

PERIOD AND DASH AFTER SIDEHEAD

What is the current usage regarding the period and the dash after a sidehead preceding reading matter?

As yet, there is no unanimity of opinion concerning this usage. The *Style Manual* of the University of Chicago Press says:

"A dash may be used in connection with sideheads, whether the following text is run in or paragraphed. Good style calls for a period before the dash when the text is run in."

Among other publications which use the period and dash before running in matter are the United States Government Printing Office *Style Manual*, Theodore Low De Vinne's *The Practice of Typography—Correct Composition*, Joseph Lasky's *Proofreading and Copy-Preparation*, *The New York Times*, and also Webster's *New International Dictionary*.

There seems to be a tendency today to do away with the period preceding the dash at the end of a sidehead, and many books, catalogs, newspapers, and trade period-

icals are being printed that way. Tradition, however, is a powerful deterrent, and it will be a long time before the period before the dash will be eliminated permanently.

AD ENGLISH

From a big, expensive ad in a New York paper: "These stories, every-one of them, are true, and are written so that everyone can understand." Isn't there an oddity in this?

Indeed there is, and it's the hyphen. It should of course be "every one of them." The ridiculousness of that hyphen is emphasized by the swiftly following "everyone," the properly solidified pronoun. That "every-one" is simply grotesque.

ALRIGHT OR ALL RIGHT

The form *alright* seems to be creeping into various kinds of advertising and publicity. Is there any justification for its acceptance? I think it is unqualifiedly wrong and am surprised that some persons insist on using it.

Of course, from the standpoint of grammar, the form *alright* is "all wrong."

From J. M. Kierzek, *The Practice of Composition*, on page 410, I have excerpted the following concerning this word:

Alright. The correct form is *all right*. There are no such forms as *all-right*, *allright*, or *alright*. Used in the sense of satisfactory, certainly, or *very well*, avoid using this expression in formal writing.

Colloquial: The laundry service at the hotel was *all right*.

Literary: The service given by the hotel was *satisfactory*.

Colloquial: *All right*, I shall go.

Formal: Very well, I shall go.

From the grammatical standpoint, the phrase *all right* is probably an adverb, analogous with *already*, whether it is used at the end or the beginning of a sentence.

To sum up, it may be said that the form *alright* (one word) is an ancient usage that has definitely been discarded for *all right* (two separate words). No acceptable authority upholds the one-word form and if a proofreader sees it on a galley- or page-proof he is justified in doing one of two things: changing it or querying it to the two-word form *all right*.

CONSENSUS OF OPINION?

What do you think of the phrase *consensus of opinion*? I have always thought that *consensus* means general agreement and that the words of *opinion* are therefore redundant. What is the correct form?

Consensus is a Latin word which has been anglicized. According to *Webster* it means harmony or co-operation; unanimity or general agreement in matters of opinion, evidence, and testimony. Now here is a surprise. In a paragraph that's preceded by a fist, *Webster* makes this statement: "The expression *consensus of opinion*, although objected to by some, is now generally accepted as in good use." According to Funk & Wagnalls *New Standard Dictionary*: "*Consensus*, a collective unanimous opinion of a number of persons; general agreement."

Yet in the following illustration, *consensus of opinion* is used: "The *consensus of opinion* seems to be that these so-called 'Celts' were the introducers of Aryan speech into Britain."

QUESTIONS It's a Quiz

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 89?

1. Progress in newspaper production during the last twenty years has been good. How many improvements can you name?
2. What is the most probable cause for the changing of color at the center of a sheet in presswork?
3. The newest way to measure the depth of etch in halftone engravings is by a machine which measures in
 - a. Thousandths of an inch
 - b. Hundredths of an inch
 - c. Microns
4. Keyboard linecasting machine distributor and escapement troubles are generally attributed to damaged matrices. True or false?
5. Lithographic standards call for albumin plates for runs under 75,000, and for the deep-etched plates above that press run. True or false?
6. Who was the first book salesman, and what title did he sell?
7. How fast must type metal solidify in keyboard linecasting machines before the slug is ejected?
 - a. 2 seconds
 - b. 4 seconds
 - c. 6 seconds
 - d. 8 seconds
8. What is the best way to print plastic sheets?
 - a. Letterpress, platen and cylinder
 - b. Offset lithography
 - c. Gravure
 - d. Anilin
9. The height of regular metal furniture, Ludlow and Monotype slug height is the same: .768 of an inch. True or false?

By R. Randolph Karch

There seems to be as much authority for the use of *consensus of opinion* as there is against it. I would suggest the copy be followed whichever way it occurs, provided the phrase is used consistently. My preference is for using *consensus* only, as I think that the meaning is conveyed sufficiently without adding the other two words.

TYPOGRAPHIC PUZZLE

I challenge anyone to produce a longer title containing nouns of identification than the following: "Type pusher connecting rod ball socket lock nut." I also want to show Mr. Teall (when I join his celestial company) the following typographical puzzle, similar to some he mentioned some months ago:

If the B m t, put more :
If the B . putting :

The commas and the last period have their normal function. The rest must be translated to read:

If the grate be (great B) empty,
put more coal on (colon),
If the grate be (great B) full,
stop (period, full stop) putting coal
on (colon).

Silly, maybe, but he'd (Teall) enjoy it.

The successor to E. N. T. will have my respect and interest, but he can't replace him.

I want to say that no one ever can replace Edward Nelson Teall, member of a truly august family who were graphic-arts educators *par excellence*. Their luster will never dim, and they will join such immortals as the family of Aldus Manutius, the Estiennes, the Plantins, and the De Vannes.

TAKE IT EASY!

We seem to be kicking the word "safety" around. "He threw on the safety" (noun). "Safety that bolt with a cotter pin" (verb). "He reached a place of safety," (adjectival capacity). For a film title, I have the word "unsafetied" used in connection with the "safety-ing" of bolts. I would say, grammatical considerations aside, that the word has come into usage among mechanics. Would you hyphenate (as "un-safety-ed," etc.), or not?

The answer is: I would not. I would write "unsafetied." I would also write "the safetying of bolts." I would let common sense rule.

WHERE ARE THE BUCKETS?

My niece, a high school senior, criticizes me for saying "Rain came down in buckets full," but I shall say it that way to the day I die.

If the rain comes down in buckets full, it comes down, necessarily, in buckets—buckets that are full. But—*where are the buckets?* Actually, the rain comes down in bucketfuls. A bucketful is a measure of quantity: enough to fill a bucket. Don't be pigheaded!

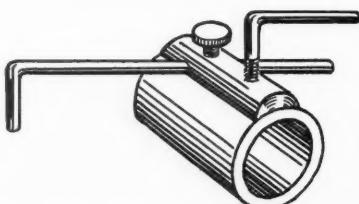
AUXILIARY FEED GUIDE IDEA EFFECTS CONSIDERABLE SAVING IN PRESS TIME

By T. W. CLEAVELAND

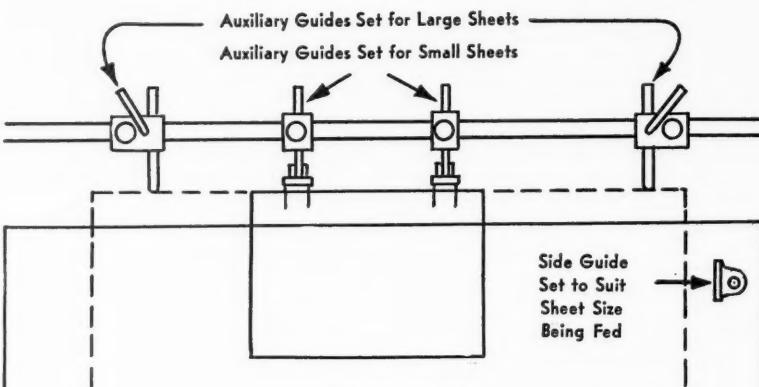
HERE is an idea that will save hundreds of hours of press time yearly on cylinder presses. The saving is effected by making it unnecessary to reset the press feed guides for different size jobs being run, also, eliminating the necessity of setting other parts of the press such as pa-

feed guides for small work, and will drop and set into place his two auxiliary feed guides for larger work—still using the two center guides without changing their positions. The large sheets will be sufficiently supported by the tongues under the regular feed guides so that the auxiliary guides will not have to be equipped with tongues and can be set at any point desired to clear between grippers, thereby not requiring any readjustment of these press parts.

The auxiliary feed guides can be made by any pressman or shop mechanic. A section of ordinary water or gas pipe is cut two inches long, and of a size large enough to fit over the feed guide shaft. On this pipe



Auxiliary Feed Guide for Cylinder Presses



per grippers and the various parts these grippers must clear in order to operate without a smash-up.

The pressman sets his regular press guides close together in the center of the feed board, just far enough apart to take care of the average run of small sheets which his press may be expected to handle. He will, of course, also set all grippers and other parts, such as stripper fingers and so on, so that they will properly clear for running. He then spaces evenly all grippers so that they will be in position for larger size sheets. He will attach the two new auxiliary feed guides on either side of his regular press guides, as demonstrated in the above drawing.

When his press has been thus equipped, he will use his regular

section is welded or riveted a square or round section which is drilled and fitted with set screws as noted; one (with the convenient bent handle, requiring no wrench to operate) is for tightening the feed guide on the shaft; the other for adjusting the length of the rod which is to serve as a stop guide for the sheets. These auxiliary guides will, of course, raise up in time with the regular guides, since they are attached to the same shaft.

This arrangement will be found particularly suitable to high speed automatic presses. I would only caution the builder to see that his guides, if riveted, are properly and securely riveted; that set screws have a suitable standard gripping cup on the end so that they will not work loose during long runs.



Junior Executives at meeting of **Printing Industries of Philadelphia**. From left: Herman F. Eberding, National Publishing Company; Louis Stadth, Raymond & McNutt Company; Theodore Kummer, Hallowell Company, president of Junior Executives Club of Philadelphia; and first vice-president, Thompson B. McIntire, Schuylkill Paper Company



Officers and board of Southwestern Graphic Arts Conference. Front row, from left: Eric J. Deubner, Henry Norick, William Maneke, Felix Jones, Otis Wells, Jack Manning. Back row: Gifford M. Booth, Jr., L. R. Sanford, William R. Brown, George Tighe, and Ned Cooper Gold



Group of officers and committee chairmen pictured at annual outing of **Printing Industries of Philadelphia**: From left: Herman F. Eberding; W. W. Hicks, James A. Crawford, president; Ralph V. DeKalb, and Frederic S. Balch. All assisted in outing plans



Three of the speakers at **Southwestern Graphic Arts Conference** in Wichita: John Lamoreaux, St. Louis, on left; Jack Manning, Joplin, in center; and Arthur M. Miller, president of **Printing Industry of Wichita**



Now production manager of New York office of the Western Newspaper Union, Albert Ramsay was formerly with Time



Fred A. Hacker, recently appointed vice-president in charge of the sales research of American Type Founders, Incorporated

People



Stan J. Kent, new sales manager of Sleight Metallic Ink Company of Illinois, will operate from general offices in Chicago

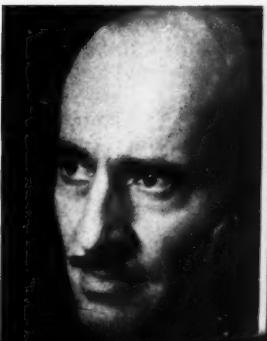
At right: Advertising manager of ATF, Robert B. Huddleston was elected president of the Industrial Marketers of New Jersey



Jack Dougherty is Roberts and Porter's sales and service engineer specializing in platemaking problems



Thomas E. Dunwoody, editor of American Pressman, speaking at **Southwestern Graphic Arts Conference** at Wichita





At the speakers' table, from left: Mrs. John G. Henderson, Wilson Frankland, Mrs. Philip McNamee, Vernon Nickell, state superintendent of schools, featured speaker of the evening; Anthony Czarnecki, Byron Culver, and John Henderson with huge painting of the patron saint of printing in background

EDUCATORS HOLD CONVENTION IN CHICAGO

● NEVER before in the history of the National Graphic Arts Education Association was such a helpful convention program held as the one presented at the twenty-second annual meeting, in Chicago, June 16 to 18. Such were the conclusions expressed by leaders in the movement during the three-day program.

Thirty speakers were on the program. Another factor which contributed to the great success of the convention was the support given by the employing printers of Chicago, and by the personnel of the Chicago Public Schools under the leadership of Philip L. McNamee, assistant superintendent of schools, who, with John G. Henderson, served as co-chairmen of the committee. Craig R. Spicher, the sales research director, Miehle Printing Press and Manufacturing Company, arranged the program by which all branches of the industry were represented by the thirty speakers. Ex-

hibits of specimens of letterpress, offset, and rotogravure printing added to the educational value of the conference.

The five-fold objective of the entire educational movement which seemed to be the key-note of the three-day program was stated in the speech at the opening session by Hartley E. Jackson, of San Jose State College, San Jose, California. His point was that the printing teachers should keep in mind objectives which should include:

Selection of interested students for enlistment in the printing industry. Proper training of students. Integration of training with the industry's educational program. The intelligent guidance of students. Contacts with the industry.

"Raise your sights each year so that you can do a better job," urged Mr. Jackson, who had managed a printing plant of his own before he entered the teaching profession.

"Let us remember that recruits for the working personnel of the industry must come from our schools, and the schools should teach printing in such a way that the brightest of the pupils will be inspired to enter the industry as a life work."

Speaking from his inside view of training needs of the printing industry, Loren H. Carter, the supervisor of training, R. R. Donnelley & Sons, Chicago, said that boys who are planning to take up printing as their life work should be given a broad view of the industry. He mentioned that the Donnelley organization employs 7,000 persons.

Mr. Carter discussed the points brought out during the session. He said that the printing industry sells products of workers; quality must be attained, and to do so, skills must be acquired; accuracy is one element which must be stressed; everything ordered of printers must be made to order; the mechanical

equipment has units costing all the way from a few dollars to \$300,000 each and none of the units are of value unless operated by trained personnel; training is of essential value; and more attention must be given to selection and proper training of personnel, instead of leaving such things to chance.

In stressing the point that accuracy is essential, Mr. Carter remarked that "a doctor can bury his mistakes but a printer multiplies and advertises his errors." He stated that all boys entering the industry should be familiarized with all its branches so that they can make choices of the type of work in which they may be most useful.

"Our printing industry is changing from year to year and for that reason, persons trained must be able to adapt themselves to new methods and new machines," said Mr. Carter. "Very few persons in a modernized shop continue doing what they learned when they first started in the business. For that reason boys who enter the industry must be trained in the basic things besides in particular skills. Art, chemistry, mechanics, salesmanship—all have their places in our industry. Persons must be selected and trained for individual performance in a printing establishment and for team work."

Mr. Carter also mentioned that physical efficiency of boys entering the industry must be considered because good eyes, good hearing, and quick minds are necessary in addition to strong backs and arms.

The importance of the printing industry was analyzed by James J. Rudisill, president of Rudisill and



Loren H. Carter, supervisor of training at R. R. Donnelley & Sons, Chicago, addressing educators on the necessity of selecting and training boys for both individual performance and team work

Company, Lancaster, Pennsylvania, who is chairman of the committee on education of the Printing Industry of America. During his talk, he displayed rare specimens of the printing art, including a page from the original Gutenberg 42-line Bible and manuscripts inscribed by hand by the monks of medieval times long before printing from movable type had been invented.

"If it had not been for printers, Shakespeare would have been a great thinker and writer but would have been known only by a few persons," continued Mr. Rudisill.

"The importance of printing is in evidence everywhere, and for that reason we need the best of men in it. The modern printer is an engineer who uses it for a purpose."

Charts as wide as the audience room were used by George Preucil, general manager of the Chicago Rotoprint Company, a subsidiary of W. F. Hall Printing Company, to visualize the rotogravure process. He traced the steps by which art work and etched proofs of type are transferred from the originals to reproductions on copper cylinders. He then showed the manner in which rotogravure presses operate. To intensify his presentation, he displayed slides made from kodachromes on how the rotogravure process works. He also illustrated his talk with specimens of materials used in the process.

Following the descriptive talk on the offset process by Philip W. Tubbing, assistant technical director, Chicago Lithographic Institute, a sound picture in color was used to visualize the procedure of doing a job by offset lithography. The film was furnished by Harris-Seybold Company, and Vice-President Harry Porter of Cleveland, and Ren Perry, the western manager, Chicago, were present to answer questions.

Howard K. Knowlton, Knowlton-Washburne Company, Chicago, discussed the letterpress process. He said he was partial to letterpress, but suggested the process must be improved. He said a speedier and cheaper method of making duplicate plates was necessary; use of pre-press makeready; stricter maintenance of precision standards, and better management.



Grouped around the table are the members of the local arrangements committee, from left to right: Milford M. Hamlin, William O. Morgan, Philip L. McNamee, Loren H. Carter, Byron G. Culver, Lester E. Reppert, John G. Henderson, Fred J. Hartman, Craig R. Spicher, and O. H. Runyon

One session was devoted to the consideration of job opportunities in printing. The audience included youths who attended to get some benefit from these talks.

Henry S. Vested, owner of Mart Press, said that he employs eighteen persons in a combination letter-press and offset shop. He described the duties of each person, including the obligations of the owner who is general manager. E. G. Hubbell, Neely Printing Company, who was representative of periodical printers, stressed the need of getting a view of the whole procedure in order to do well any part of it.

Nelson Allen, who is the head of the planning department of W. B. Conkey Company, Hammond, Indiana, described how trained persons are used to contact accounts in large plants to see to it that their particular customer's work is handled right, all through the plant, and how estimators must know all operations in order to make accurate estimates of probable costs. He referred to limitations placed upon entry of persons into the industry by trades unions, which, in these days of labor shortage, is causing managements to restrict operations.

C. A. Nordberg, the vice-president and treasurer of the Chicago Offset Printing Company, of Hammond, Indiana, president of the Chicago Lithographers Association, said that job classifications in lithographic plants vary according to size of

shops. However, for purposes of negotiation of wage scales with the union in the industry (ALA) there are many classifications defined, including operations in decalcomania and metal decorating shops where the offset printing process is used. He said there was value in the European system of training young men for the graphic arts because of the requirement to have boys work in different departments to ascertain where each boy will fit into the organization most effectively. He remarked that apprentice training was not satisfactory anywhere in the graphic arts, and improvement of machinery does not necessarily insure a marked increase in production.

"Frequently presses of higher speed are installed by the managements with the idea of effecting savings in the production costs but their plans miscarry because men operating the presses are not mentally trained to handle the equipment at full speed," said Mr. Nordberg. "So one question management now asks is whether the available manpower is capable of securing faster production from the new press. The mechanical power is there all right, but too frequently, the manpower is not geared for higher speeds."

Job opportunities in the packaging field were explained by John Redpath, Chicago Carton Company. He said that in the folding-box

branch of the graphic arts, there were 475 plants employing 25,000 persons in the entire country, and that the annual dollar volume of the business is about \$345,000,000. He indicated there was room for trained newcomers in the folding-box industry who were willing to learn and work.

Lloyd Hollister, Lloyd Hollister, Incorporated, Wilmette, Illinois, the final speaker of the session on job opportunities, discussed the weekly newspaper and job printing field. He said the two had been associated since the days of Benjamin Franklin and that every country weekly has since advertised, "Job Printing Neatly Done." He mentioned that the labor situation in the country newspaper offices was not so plentiful in rural areas. Most applicants for editorial positions, he said, sought weekly newspaper jobs because such jobs proved stepping stones to jobs on city daily staffs. He said every compositor should be a high school graduate and that linotype operators must have nimble fingers, a knowledge of the touch system and the proper division of words. Then Mr. Hollister spoke about increasing costs of production and predicted that weekly newspapers would have to lower costs by using offset.

"Within ten years, in my opinion, fifty per cent of the weekly

Some of the specimens of the different printing processes produced by industry and Chicago printing students on exhibit during convention



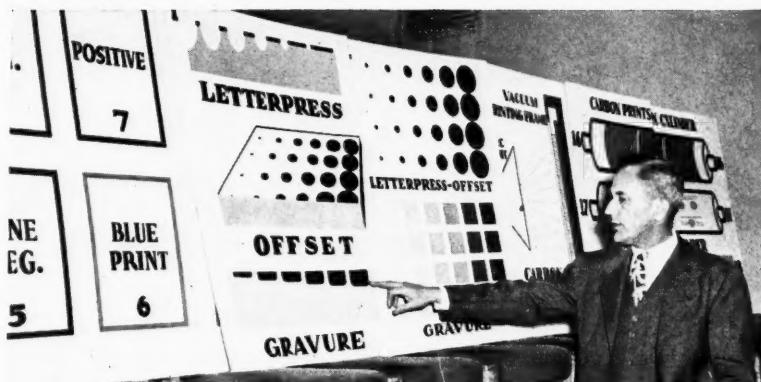
newspapers of this country will be turned out by the offset process," concluded Mr. Hollister. "The letterpress process is pricing itself out of the field because of increased costs. A few years ago, a compositor received \$50 a week for 44 hours of work, but at present he wants \$80 a week for 36½ hours work, and his production is less than formerly. It certainly is not more. In the offset process, it will be possible for the newspapers to set type by typewriters with justified lines and a variety of type faces, paste up dummies, and make plates by a photographic and chemical process.

"It is always true in our American way of life that just when some men think that they have the world by the tail, some smart fellow comes along and invents a way of doing things better and at lower costs. That is what will happen in the printing industry."

John A. Backus, manager of the department of education, American Type Founders, Incorporated, presided at the final session of the conference. He remarked that this conference proved to be the best he had ever attended and predicted much good will result from it. Milford M. Hamlin, of the Chicago branch of ATF, showed charts on thirty-eight ways of laying out a school printing plant, and he mentioned that ATF engineers would assist in advising local school men how to establish a plant.

The educators who were on the program at the different sessions included George F. Cassell, acting superintendent of Chicago Public Schools; Ernest J. Simon, director of the board of vocational education, State of Illinois; C. Harold Lauck, Washington & Lee University, Lexington, Virginia; E. M. Claude, supervisor, trade and industrial education, State of Illinois; Captain C. C. Caveny, dean, University of Illinois branch, Navy Pier, Chicago; Byron G. Culver, Rochester Institute of Technology, Rochester, New York; Vernon L. Nickell, superintendent of public instruction, State of Illinois; Milo T. Oakland, Northern Illinois State Teachers College, DeKalb, Illinois; Dr. Edward Estabrooke, American Technical Society, Chicago; and John G. Henderson, Washburne Trade School, Chicago, who was co-chairman of the local committee.

One of the features of the conference was the consideration of training war veterans under the G-I Bill of Rights by a panel of speakers including Andrew Jackson Farr, Graphic Arts Association of Illinois;



George Preucil, Chicago Rotoprint Company, presented a graphic demonstration of intaglio-gravure

James F. Crowe, assistant director of Veterans Education and Training Program, Chicago Public Schools; and Leo Walsh, supervisor, trade and industrial training, Veterans Administration.

Chicago's position as leader in commercial printing in the United States was referred to in a speech given to the conference by Otto E. Bull, president of the Graphic Arts Association of Illinois. The association helped publicize the conference and also to finance it with the aid of others including the Printing Industry of America, the equipment manufacturers, supply men, and numerous printers and others who became patrons by paying \$10 each for the conference banquet which was attended by others who paid \$3.00 for their tickets. A total of 600 persons attended the banquet.

At the business session of the National Graphic Arts Association, Fred J. Hartman, for the past twenty-one years educational director of the organization, gave a report concerning the year's activity. In it he spoke of plans of Printing Industry of America to prepare and publish units of study for printing managements, office personnel, and plant operation. He indicated that this movement was evidence of a revival of interest in trade education which might develop into wider use of printing schools now organized for teaching and training purposes. He also spoke of increased observance of printing education week, which the Printing House Craftsmen's clubs are promoting under the name of Printing Week.

Mr. Hartman mentioned the essay contest in which the International Printing Ink Division of the Interchemical Corporation cooperates with the association. He also spoke about the typographical contest in which the association cooperates with Columbia Scholastic Press Association and Columbia University.

Finances of the association are not adequate for the work required, so Mr. Hartman reported. He said that without the aid of the Printing Equipment Manufacturers Association which contributes \$3,000 annually, the work of the association could not be continued. Other gifts and dues raised the income during the past fiscal year to \$6,327.35, which the year before was \$4,914.71. He also referred to the aid given by PIA, enabling the association to operate without paying rent.

A report on the annual essay contest was given to the banquet audience and awards announced by George Welp, of the International Printing Ink Division.

Officers chosen at the business session of National Graphic Arts Education Association are: president, Byron G. Culver, Rochester Institute of Technology; vice-president, John G. Henderson, Chicago; secretary, Hartley E. Jackson, San Jose, California; treasurer, Vincent C. Coyne, Middlesex County Vocational School, New Brunswick, New Jersey; Fred J. Hartman, educational director, Washington, D.C.

HERE ARE SOME humorous "boners" that got into business letters. Read them. You'll laugh and learn.

"We are so glad that we had what you had in mind in pajamas."

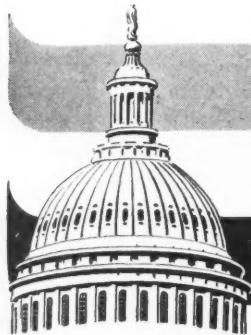
"This sum will be paid you in a single sum at the time of your death, which we understand is what you prefer."

"Please ask the physician to return her form to this office in the envelope provided."

"You can tell whether the fruit trees we sent you are alive or not if you will just scratch their back."

—*Letter Slants*

COMPLETE SUCCESS is not purchased at any one time, but rather on the installment plan.—*Fraternal Monitor*



THE GRAPHIC

* ARTS IN *

WASHINGTON

By Larston D. Farrar

• **NEWSPRINT** and paper, vital to printing and allied industries either directly or indirectly, is certain to be in short supply, from a world standpoint, for perhaps as long as two more years.

One important, long-range development has come out of the perennial American shortage, however: Congress now is aware of the public interest inherent in the supply of newsprint and paper. *Another war, if it is far enough off, will not find the United States caught short in respect to paper.*

Government leaders and industrialists considered the shortage "temporary" during World War II and for too long a time after V-J Day, hence did not make plans in time to prevent widespread lack in the printing field. Thus, two years later, the shortage goes on and on, but at long last Government and capital are getting busy.

Uncle Sam, many years too late, is opening up his vast stands of Alaskan timber for pulp and paper production. This had been complicated for years by Indian ownership problems and a lackadaisical attitude in the Department of Interior. Congress finally cut the red tape with legislation to permit sale of some Alaskan timber, next year probably will pass more adequate legislation on this subject.

First project—when and if private capital gets set—probably will be in the Tongass National Forest, 130 miles from Ketchikan. Other projects will be opened as quickly as possible.

Senator Homer E. Capehart (Republican, Indiana), chairman of a special subcommittee of the Senate Committee on Small Business, who has been spearheading a drive to do something about the paper problem, will head a group of Congressmen going to Alaska in late August to survey the whole situation, with the view of more legislation, if necessary, and to publicizing the potentialities of Alaska as a source of pulp.

The Senator believes that Alaska eventually could contribute more than 1,000,000 tons of newsprint annually to the American supply. But he forewarns that even this huge amount would not alleviate the American problem, if it is distributed improperly.

Down in Alabama, details finally have been announced concerning the size and operation of a \$30,000,-000 mill to manufacture newsprint at the former Childersburg Ordnance Plant, which is forty miles from Birmingham.

The Coosa River Newsprint Company, owners of the new enterprise, finally have agreed on an operating contract with the Kimberly-Clark Corporation, of Neenah, Wisconsin.

This mill eventually will have a 100,000-ton annual capacity and it will be rated at 350 tons of newsprint daily, in addition to 200 tons of bleached sulphate.

Ed L. Norton, the president of the Coosa Company, said the plant will use Alabama woodpulp and "will help to solve newsprint shortages in the South."

Deep in the heart of Mexico, two more paper mills are projected.

One of these, to be located at Chihuahua, will cost \$15,000,000 to build. A U. S. contractor, who has purchased a 1,500,000-acre tract of pine land, already is improving the railroad in the area. This mill will produce an estimated 250 tons a day—two years from now.

The other mill is to be erected at Tampico, at a cost of \$9,000,000, by another U. S. company. It will manufacture low-cost newsprint from bamboo, banana stalks, and other Mexican plants.

Interested in Newsprint

CONGRESSIONAL interest in a newsprint supply, spurred by the fact that many members of Congress also own small newspapers, has reached a new high. That's why more action can be predicted for '48, if the shortage has not eased perceptibly during fall and winter.

An insert in the *Congressional Record* by E. L. Bartlett, Delegate from Alaska, proves that interest in the subject is not confined to the U. S., by any means. Alaskans are "taking sides" on the issue of whether or not to open up their vast timber stands to exploitation. Mostly, they favor it.

Both Representative Cecil R. King (Democrat, California) and Representative Norris Poulson (Republican, California) blasted the newsprint industry in House speeches and favored the Department's investigation of "this monopoly."

"There is probably not a Member of this House who has not received complaints from one or more publishers in his own community about the current lack of newsprint," Representative Poulson declared.

"I have received specific complaints from publishers who tell me that, while they cannot secure enough newsprint to keep in normal operation at the recognized price of \$90 a ton, they can go into the gray market and receive print at anywhere from \$230 to \$300 a ton.

Minimum Wage Law?

"Our House committee now investigating that situation has found many reasons for this, which will doubtless appear in its report, and I will not attempt to list them all now. But I will say that just horse-sense will tell us that when newsprint production is at an all-time high, and when newsprint is unavailable at market prices, but can be secured on the gray market, something is fishy, to say the least."

The House Committee on Small Business, headed by Representative Walter C. Ploeser (Republican, Missouri), is making a—so far—lackadaisical investigation of the newsprint shortage.

PRESIDENT Harry S. Truman's pre-recess report to Congress on the economic state of the nation revealed some of the "planks" in the platform on which he will campaign in '48.

Most important of these—to printers and small business men—is his recommendation that Congress enact minimum wage legislation that will make a 65-cent-an-hour rate mandatory on all jobs.

This legislation definitely will be on the legislative calendar when Congress comes back next January—and it will have the best chance of passage it has had in years.

That is because the price level has risen so greatly and because a certain November day in '48 is D-Day for the Republicans, too. *Don't*

be surprised if the Republicans, who for a long time have helped keep such legislation on ice, suddenly suffer a change of heart on this issue. It's good vote-changing legislation, according to politicos.

Meantime, two printers have gone on record against such legislation in hearings held just before Congress recessed.

Ed M. Anderson, of Brevard, North Carolina, a newspaper publisher and the legislative chairman of the National Editorial Association, told a subcommittee of the House Committee on Labor and Public Welfare that even a proposed 60-cent-an-hour minimum wage would drive many small daily and weekly newspapers out of business.

Pointing out that such newspapers now total only 8,000, although there were 16,000 in 1910, Anderson maintained that any upping of the minimum wage might be the straw that breaks the camel's back for many small publishers.

Floyd B. Quigg, of Alexandria, Virginia, editor of a lumber industry journal, backed up Anderson's statement. He declared that he opposed any kind of "Government wage-fixing, whether it be minimum or otherwise."

A revolutionary new photo-composing machine, developed by the Intertype Corporation, is being subjected to field tests in the Government Printing Office here, but the Public Printer and the sub-officials refuse to give details of results obtained from its use.

Known as "Machine X," the implement has aroused great curiosity in all printing circles. Herman R. Freund, Intertype's chief engineer, says that the company is going to be "sure the machine is practical before we put it on the market."

Phototypesetting Machine

The Intertype Corporation has obtained a number of patents on devices relating to photographing type instead of casting it from molten metal in recent years. GPO officials indicate, however, that they don't think printers and publishers need worry about the new machines for years to come—in hope or in despair.

Mr. Freund, in fact, was quoted as saying that the machine probably would be developed first for use in lithographic and other forms of offset printing. (The Intertype phototypesetting machine was discussed on page 59, June issue of THE INLAND PRINTER.)

EXPORTS, due for a slide downward unless Congress acts swiftly

on the so-called "Marshall Plan," plainly have caused a great deal of the inflation on the home-front, most economists here agree.

That's why the biggest arguments to be used against the State Department's forthcoming new "spend-lend" program for western Europe



Want to Go Back to The Good Old Days?

According to figures compiled by the National City Bank of New York from leading corporations' statements, reported in *Nation's Business* for May, printing is one of the eight major industries of a total of seventeen whose percentage of net return (after taxes) on net worth is less for 1946 than for 1929. Here is the record for some of the industries listed:

INDUSTRY	1946	1929
Iron and Steel.....	7.5	11.2
Cotton Goods.....	27.1	4.0
Baking	21.8	15.5
PRINTING, PUBLISHING....	17.9	21.5
Petroleum	10.7	11.1
Rubber	20.6	3.9



will be aimed at the United States consumer. It will be said that such exports, purchased with American loans or grants, actually keep the wage-rate higher at home, cause prices to be bid up out of proportion and feed the fires of inflation.

But there's no good reason to feel that Congress will heed these arguments, unless the folks "back home" who oppose overseas lending and spending, do a lot of talking during vacation period.

The wise boys here are betting that Congress will pass virtually any such program the State Department unfolds—and that prices will be as high, if not higher, in '48 than this year.

Some prices, it would seem, are bound to come down. But the volume and velocity of currency in circulation in this nation today make it appear that such declines will be the exception instead of the rule.

The John L. Lewis victory over coal operators will have repercussions, eventually if not immediately, in the smallest printing shop in the nation.

It, in effect, represents a challenge for the other labor leaders to

see how much more money they can win for their constituents. If they win comparable increases, there will have to be increases among white-collar workers and for millions of non-union workers.

Luckily for employers—and for the whole nation—the Lewis victory came *after* the major contracts had been signed in major industries. Big and little steel, auto industry as well as big electrical manufacturing companies already had the signatures of labor leaders down on the dotted lines.

This means no new disastrous wave of strikes to enforce demands for wage increases this year, but it surely portends all-out efforts in this direction in '48.

MISCELLANEOUS: "Sixty Million Jobs," once only the title of a book by Henry A. Wallace, now is an accomplished fact in America. . . . Don't look for employment to go much higher—or much lower—the remainder of this year. . . . Some 836 lobbyists now have registered with the Congress under the new "lobby law." . . . This is one and a half lobbyists for every Congressman. . . . The smart boys say that the National Press Building alone has more lobbyists in it than this, but a lot of them don't register because of loopholes. . . . Uncle Sam now has an interest in 256 duplicating plants and 133 printing shops throughout the country, according to the Congressional Joint Committee on Printing. . . . If the paper shortage gets any worse, Congressmen may eventually have to cut down on their speeches. . . . The GPO reports it was getting just barely enough newsprint to put out the *Congressional Record* during the closing days of Congress. . . . The average American family unit now earns \$2,300 a year, compared with only \$2,030 in 1945. . . . But the cost of living has increased more than enough to eat up the increase.

Will Like New Labor Law

. . . The Post Office continues to issue warnings against printing and sending through the mails anything to encourage lotteries. . . . But it's not against the law to report that many Congressmen favor a national lottery, which will probably not become an actuality in our lifetime. . . . Republicans believe that labor union members will like the Taft-Hartley law, after they've worked under its provisions for six or eight months. . . . They say that one labor leader—"Jahn" Lewis—seems to like it all right, despite his initial blasts against it. . . .

LABOR RELATIONS TRENDS

Significance of the L.-M.R.A. of 1947

★ EVERY business publication is devoting or has devoted much space to interpreting the Labor-Management Relations Act recently passed by Congress over the President's veto. It seems generally agreed that not much accurate interpreting can be done until we have the results of several years of controversies and court decisions. After some twelve years' experience with the National Labor Relations Act of 1935, we are still getting new and different interpretations.

That being the case, it would seem more important at the moment and more appropriate to a continuing discussion of labor relations trends, to attempt an analysis of the significance of this new law as showing a change in trends. The first point to note is that although the law has a new short title, the stated purpose of the Act is "to amend the National Labor Relations Act." Since the NLRA is not repealed, it must be assumed that in so far as it is not modified by this new Act, it still holds. This may easily be a cause for controversy in case of conflict in wording.

Findings and Policy

Section 1 of the new Act closely parallels the same section of the NLRA, with this very significant paragraph added: "Experience has further demonstrated that certain practices by some labor organizations, their officers, and members have the intent or the necessary effect of burdening or obstructing commerce by preventing the free flow of goods in such commerce through strikes and other forms of industrial unrest or through concerted activities which impair the interest of the public in the free flow of such commerce. The elimination of such practices is a necessary condition to the assurance of the rights herein guaranteed."

Evidently the wording of this paragraph was very carefully chosen, and it contains the essence of the whole revised Act. No one who has read the newspapers or listened to radio news commentators could honestly disagree with such an obviously truthful and moderate statement. The "rights guaranteed" are labor's rights to collective bargaining, and it is evidently the sincere purpose of the Act, at least to an unprejudiced reader, to safeguard those rights of labor by preventing further abuse.

Some Legislation Inevitable

The next significant thing to be emphasized about the passage of this Act is that labor union officers could be so lacking in intelligence as not to see its inevitability. First, we have the changing character of the decisions of the courts, the NLRB, the arbitrators, constantly, although apparently sometimes reluctantly and slowly, recognizing and restoring the rights of employers. In other words, they were beginning to realize that the NLRA, while emphasizing the rights of labor, did not necessarily destroy the rights of management.

Second, we have the example of a half dozen states which hastened to pass "little Wagner Acts," to adopt state legislation modeled after the national law. These were hailed at the time by union labor leaders as "progressive" states. Most of them have been leaders in social legislation. Hence, when these and other states began to show that they had experienced a sufficiency of such legislation, and began to adopt new "anti-strike," "anti-boycott," and "anti-closed-shop" legislation, he must have been a dumb labor union official who did not sense a turning of the tide.

Third, labor union officials must have been very much out of touch with the sentiment of the rank and file of their membership if they did not know or understand that the real pressure on Congress was coming from the ranks of labor. Congressmen, as well as the President, want to be reelected, and no intelligent observer believes they would have voted so nearly unanimously for the Act if they didn't have ample assurance that labor, including union members, really wanted it. The truth seems irrefutable that the majority of labor union members have become very tired of being pushed around by shortsighted union officials.

Fourth, the elections last November should have been a clincher to all who follow politics, and that surely is a major obligation of union labor officials, that the tide had actually turned. Hence, by stubborn and uncompromising opposition to any clarification or revision of the Wagner Act, labor union officials lost the one big opportunity they had held for several years to be a constructive influence in the inevitable revision of the Act, and of becoming genuine labor statesmen.

The chief significance of the passage of the present Act therefore appears to be a great loss of prestige to present union officials. It is obvious that they staked everything on their own personal desires and an exaggerated opinion of their own personal influence. No doubt this was as obvious to Congressmen as it is to us now. Consequently, these union officials made the mistake of threatening with political forces that Congressmen knew could not be delivered. When the significance of the failure of these labor leaders sinks home, into the ranks of union labor, there is reason to believe we shall see a gradual but persistent demand on the part of the rank and file of labor union membership for more intelligent and capable leaders.

Desperate Attempts to Secure Veto

It is quite possible that some union officials realized this too late, which accounts for the last desperate attempts to get the Act vetoed by the President. It seems doubtful from the wording of the veto message that he ever gave the law much careful reading, for in spite of its defects, which responsible Congressmen insist will be corrected in due time, it bears every indication of an attempt to carry out fairly just what the paragraph, quoted at the beginning of this discussion, states so carefully.

Much of the revised Act merely legalizes recent interpretations of the Wagner Act, such as the guarantee of the right of the employer to discuss the merits or demerits of a union with his employes. The NLRB and the courts had already done this. The new Act still prohibits threats and coercion in connection with such talks or writings. It is better, of course, to have these points clarified by law, for experience proved that interpretations could and did change, with changes in the personnel of the NLRB. The new Act is therefore a significant change from administrative law back to legislative law; and that is a very significant change indeed.

Nathan C. Rockwood



Offset

Coating and Exposing Plates

By Charles F. King

● THE MECHANICAL genius of the supply trade and of the craftsmen themselves has in the past few years made radical improvements in practically every machine used throughout both the letterpress and the lithographic branches of the printing industry. One piece of our equipment, however, has seemingly been passed by. Perhaps it has just been accepted as a necessary device on which little improvement can be made; or perhaps few people have ever realized that there is any need for improving or replacing it with something which will do the job better. At least there has not been any clamor by platemakers for a better method of coating plates.

They have been instructed that both deep-etch plates and albumin ones are to be coated on a whirler, hence this is the thing to use. Mechanically it is a simple device with which little can go wrong. If kept clean it cannot be held responsible for imperfections in the coating. It must be either the technique of the operator or the composition of the solution which he is using.

Lack of Uniformity

A whirler cannot produce a uniform coating no matter what technique an operator uses in pouring the solution. Portions of the plate will be blessed with an overabundance while the other parts will be found to be wanting. In some way or another this varies with the dimensions of the plate, whirler speed, the grain of the plate, and density and viscosity of coating solution. That this difference in coating thickness exists is born out not only by observation but by the Lithographic Technical Foundation's Research Bulletin Number 6. However, in this work only two sizes of plates were used, and one of these was zinc, the other aluminum. It was to eliminate this lack of uniformity that several years ago a German patent was issued for a

machine which would coat lithographic plates. It, too, must have had some shortcomings since the reports of the investigators who inspected the lithographic facilities in Germany following the war contain no reference to its being used in plants. Perhaps the idea did not prove to be practicable or the lithographers did not realize that there was any need for a better method of coating plates.

Attempts at Accuracy

Present equipment does produce plates which will work. Occasionally a plate will fail, but in plants where presses are one size it is possible to standardize whirler speeds closely enough to consistently turn out good plates. Trade shops and plants which use several sizes of metal are bothered more at times by these variations. Air conditioning is a great help in that it eliminates necessity of making any changes in coating thickness when the weather conditions vary. This latter practice is seldom recommended but many operators follow it. Even though the whirler itself can only be credited with spoiling a very few plates over a period of years, it has one great weakness. It thwarts much of the effort put forth in the hope of standardizing procedures and improving quality.

In an earlier series of articles on the production of deep-etch plates, this writer deliberately eliminated any instructions on the coating of plates. Instead, he told of the wide variety of methods, techniques, and whirler speeds now in common use throughout the industry. He pointed out that satisfactory plates were produced by all these variations, and that coating thickness was not as important as some would have you believe. Nevertheless an assurance that all plates would be uniformly alike should certainly help even in this process. In spite of all that has been written concerning

the deep-etch coating no one would dare to hazard a guess as to how much of the variation necessary in exposure time due to atmospheric changes is caused by increased chemical activity during periods of high humidity, and how much of the variation is caused by thickness of the coating film.

In the production of albumin plates the question of film thickness is of far greater importance than in the deep-etch method. In this series of articles on the albumin process emphasis has thus far been placed on knowing that things were correct before attempting to use them. A detailed explanation was given regarding the production of the coating solution, followed by an admonition that if the plant could not justify such an operation, packaged products should be used. It was necessary to include in the instructions this statement, "To this may be added enough water to reduce the coating to a concentration suitable for use." The prepared surface coatings also usually carry similar instructions on their labels. Here the attempt at accuracy fails miserably.

Coated by Supplier

Other writers have gone out on a limb and dreamed of the day when the skid of paper could be pushed under some contraption, a button pushed, and then the whole skid removed with one, two, four, or how many colors are required on the job printed and dry on both sides. I am simply dreaming of a time when a platemaker can be assured of a uniformly thick and uniformly sensitive surface plate to use with the equipment of today. This would mean that at least fairly accurate exposure times could be determined for negatives of various densities; and accurate conclusions could be drawn regarding the effect of the changes in temperature and relative humidity. Plate dimensions

would make no changes in technique necessary, plate life on the press would be lengthened, and all-over uniformity across the sheet should be improved over that obtainable at present.

One writer has suggested that a new type of surface coating be invented which could be handled in much the same way as dry plates. The metal would be coated by a supplier and sent to the lithographer in a ready-to-use condition. These coated plates would of necessity be capable of being stored for several months without impairing their light-sensitive properties.

Operator's Judgment

Even though the foregoing suggestion does contain merit, many technical difficulties would have to be overcome before such a coating could be developed, and it would of necessity require that a larger inventory of metal be kept on hand. Also there is still no assurance that whirlers would not be considered as the means of applying the coating, and that at least some of the irregularities inherent in this method of application would not still exist. What is needed is a device which either a platemaker or a supplier can use which will assure an accurately controlled uniform surface coating. If such a coater were available, there would be no necessity for considering the possibility of supplying pre-coated plates.

Since there seems to be little likelihood of any new technique being developed in the near future, experienced platemakers can only abide by their self-imposed rules for coating albumin plates. Since there are at least four variables possible, it is the combination of these which governs the character of the dried coating. It is therefore impossible to state positively that there is any one correct manner in which to coat plates. Whirler speed, density of the solution, nature of the grain, and judgment of the operator all affect the dried film thickness, and a variation in any one of the four can be compensated for by changing any or all of the other three.

As an example: It has been frequently stated that the proper time to pour the coating upon the plate is when sufficient water has been whirled off the plate to give it a velvety appearance. This point was selected as the only method of determining any definite period at which a series of plates would all have the same amount of water on their surface, hence the only recognizable time at which to apply the coating. If a plate is coated before

it dries this far, a thinner coating will result; but this can be compensated for by whirling at a slower speed or by using a coating of a higher density or by both and the dried plate will have the same dried film thickness. (Incidentally, this velvety appearance cannot always be used as a guide, especially when large press plates are used. Some areas will have a tendency to dry faster than others, and under such conditions it is impossible to coat a plate uniformly.)

Just as no one has seen fit to design a new type of equipment for coating plates more uniformly, likewise no one has taken the time to determine exactly how coating is distributed over the plate when our present methods are used. This may partly be due to the inability of anyone to satisfactorily describe the grain on a plate, although I seriously doubt that this is the reason. The most probable reason is the lack of interest in the problem through the failure to realize its importance. Since there are many men who can make good plates using whirlers, the blame for trouble from this source has been placed on the operator rather than on the equipment. Experienced albumin platemakers are artists—artists at making a horrible looking plate look good before it leaves their department and often print well on the press. They are able to cover up many of the flaws which may have been the result of using the unsatisfactory equipment.

Methods of Applying

Thus far this discussion has been rather indefinite, and until such a time as someone sees fit to actually measure coating distribution under a variety of conditions, all discussions on this subject can only make general statements based on observation. Some personal ones are as follows: Instead of the edges of the plate or the corners of the plate having the least amount of coating on them, they usually have the most. It would be natural to suppose that since the corners are the greatest distance from the center of rotation, and the centrifugal force at these points would be the greatest, more of the coating would be thrown from here than from any other parts of the plate. It seems that there is some type of an "edge effect" which causes the coating to pile up at the edges and for a distance back. Thus at times the center will be coated so thinly that it is impossible to develop it easily, whereas the edges will. Likewise, the smaller the plate the heavier

coating it will receive when using the same whirler speed.

Although there may be some slight difference in the uniformity when different methods of applying the coating are used, it is so slight that it is impossible to state that it is better to pour the coating from the edge in to the center or from the center out. In fact even pouring all the coating in the center seems to make little difference. The most even distribution seems to result when plates are coated quite wet, and this is common practice in many plants.

Atmospheric Conditions

Whirler speeds are known to vary from 15 to 120 r.p.m. without any noticeable difference in results. Of course the density of the coating is of necessity higher when the higher whirler speeds are used; less water is added to the standard solution.

No matter what combination of whirler speeds, densities of coatings, or other techniques are employed, they must all be coordinated with the exposure given the plate if results are to be satisfactory or dependable. When the plateroom is air conditioned (and by air conditioned I mean that the temperature and the relative humidity are both controlled the year around within narrow limits) many of the problems of exposure are eliminated. Compensation can be made for the normal variations in atmospheric conditions, but the most of the charts which I have seen varied so widely from one another that their accuracy was questionable. Research work is at present being conducted under the sponsorship of the Lithographic Technical Foundation in an attempt to determine accurately just what changes must be made in the exposure times in order to maintain constant results under practically all conditions.

Of an equal importance is the method used in judging the duration of the exposure. Even though integrating light meters have been on the market for almost ten years, and postwar advertising has been bringing them to the attention of everyone who reads the trade journals, there are many plants which still use clocks or interval timers in making exposures. Some of these timing devices (which have been supplied in the past by the manufacturers of the photo-composing equipment, and were so constructed that they did to some extent compensate for fluctuations in the current supplied to the arcs) were much better than ordinary timing with a clock, but even these had

their shortcomings and are far less accurate than the modern electronic equipment. It is a shame that so much of the advertising for this equipment has emphasized its use for camera exposures, minimizing its use on photo-composing machines and vacuum frames.

Poor Contact Distorts

In an earlier article on deep-etch platemaking I discussed the use of these meters and their ability to compensate for all changes in the amount of light falling on a plate during an exposure, whether it be from current fluctuations, mechanical difficulty with the arcs, lack of uniformity in the composition of the carbons, or even the distance of the arc from the plate. Since much of the work produced by the deep-etch process is made from contact positives, slight variations in exposure may go unnoticed, but by far the greater part of the albumin plates are made from camera negatives. Even relatively small variations in the exposure are likely to result in the distortion of the tones, since these negatives lack stencil-like edges characteristic of contact transparencies.

Another source of distorted tone values in albumin platemaking is poor contact between the negative and the coated plate. Frequently trouble arising from this cause is misinterpreted. Since this phenomenon often takes place when the vacuum gauge shows that there should be ample pressure between the plate and negative, the transparency, the exposure, and even the chemical composition of the coating are often blamed for the poor reproduction. In other cases operators are not aware of the effect of insufficient vacuum, and regularly operate the photo-composing machine or printing frame with the gauge actually showing inadequate pressure. Sometimes platemakers deliberately attempt to make plates under these conditions. They offer the excuse that when they pull the plate down more tightly, tape and masking paper or gaskets on the photo-composing machine tend to dent the plate. Others who use glass rather than film steer clear of high vacuum for fear of breaking the plate. Denting a plate when using glass is another excuse.

To attempt to expose plates with poor contact is asking for trouble.

Under no conditions should a gauge reading of below 15 inches of vacuum be tolerated, and if there is any reason to suspect that the reading is not a true indication of the pressure of the plate against the negative, several areas in different locations on the plate should be examined with a glass. A kink in the tubing leading from the frame to the pump has been known to cause a false reading. Another time, only the area immediately surrounding the exhaust was in contact, but the gauge showed adequate vacuum.

Simple if Controlled

One operator when being asked about the fact that he was only carrying eight inches on the gauge, said, "That's all I could get when the frame was brand new, and I thought that evidently you weren't supposed to carry any more." If it is not possible to get 15 inches or more out of a piece of equipment, it should not be used until put in proper working order. To operate at a low vacuum is inexcusable.

In most instances a little thought and ingenuity will find a satisfactory answer. I have seen very thin tinfoil used in place of paper when the latter prevented good contact. Some kinds of tape do dent plates badly while others are thin enough to give no trouble. Glass will be less liable to break if a piece of Cellophane or fixed out thin base film is placed between it and the glass of the printing frame, and denting caused by glass can be overcome if care is taken to build up layers of cardboard and paper on all sides of the negative so as to cover the remaining areas of the plate.

Perhaps it may seem that considerable space has been devoted to two rather simple routine operations: coating a plate and exposing it, but when it is remembered that it is from this exposed film that the prints are pulled, the reason becomes more apparent. Unless the coating has been sufficiently exposed it will not hold up on the press even though the tones on the freshly developed plate appear to be perfect. But exposure and coating thickness go hand in hand. The thicker the film, the longer exposure that is required to harden the albumin in the work areas. Images which tend to break away at the edges and corners of the plate were very likely not given enough exposure to compensate for the heavier films of coating found in these areas. Likewise plates showing albumin scum towards the center of the plate may have been over-exposed where the coating is the thinnest.

Setting and Printing Parking Lot Tickets

Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.		Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.		Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.		Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.	
Nº	1	Nº	1251	Nº	3751	Nº	2501
IN		IN		IN		IN	
OUT		OUT		OUT		OUT	
License		License		License		License	
Make		Make		Make		Make	
 Nº	1	 Nº	1251	 Nº	3751	 Nº	2501
 Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.		 Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.		 Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.		 Three Way Parking Lot Main, Third and North Sts. 227 Main St., Baton Rouge, La.	
IN		IN		IN		IN	
OUT		OUT		OUT		OUT	
 LIABILITY Cars left parked at owner's risk. Articles left in car at owner's risk. The responsibility for moving cars to other sections of lot. No additional after regular closing hours. CLAIM CHECK		 LIABILITY Cars left parked at owner's risk. Articles left in car at owner's risk. The responsibility for moving cars to other sections of lot. No additional after regular closing hours. CLAIM CHECK		 LIABILITY Cars left parked at owner's risk. Articles left in car at owner's risk. The responsibility for moving cars to other sections of lot. No additional after regular closing hours. CLAIM CHECK		 LIABILITY Cars left parked at owner's risk. Articles left in car at owner's risk. The responsibility for moving cars to other sections of lot. No additional after regular closing hours. CLAIM CHECK	
PP4217-5m		PP4217-5m		PP4217-5m		PP4217-5m	

The stock of each ticket with stub (reproduced above about one-half size) is $2\frac{1}{4}$ inches wide, so I set each line which appears on a ticket twice on a 27-pica slug on a line-composing machine and cast two (four of the lines which appear on the stub as well as on the top part of the tickets).

I made up the "IN," "OUT," "License," and "Make" lines to an equal length by employing various thicknesses of lining dash mats. I used one spaceband and quads on each end, and two bands plus double

the solid space between the repeated lines. Centered lines were set with thin spaces between the words. Bands and space were doubled between the repeated lines. Lines which are flush on each side have bands between words and solid space on each end doubled between repeats.

Besides the saving in casting time, make-up is improved as there are no slugs running vertically which would necessarily be two-piece because of the perforating rules.

—FRANK F. LILLEY

ROLLER-MAKING FAMILY CELEBRATES ITS CENTENNIAL

• THIS YEAR is being observed by Sam'l Bingham's Son Manufacturing Company, as its centennial. The firm maintains sixteen branches in as many cities.

Part of the story of the one hundred years of the Bingham family in the printers' roller business is told in a magazine article, four pages of which are framed and displayed in the general offices of the company in Chicago. The article carries this headline: "Printers' Rollers—History of a Family of Roller-Makers." The date-line reads, "Chicago, May, 1885," and above the date-line, appears the name of the publication: THE INLAND PRINTER.

The history of the Bingham family of roller-makers is a continuing story. The present member of the family who is head of the organization—and has been since 1920—Carl G. Bingham, started in the business as a youth in 1902. His father, Millard F. Bingham, likewise had started in the business in his youth, back in New York where the original business was founded a century ago by Millard's father, Samuel Bingham.

Pictures of Samuel Bingham, the founder of the business; of Millard F. Bingham, founder of the Chicago branch in 1877; and the elder brother, Leander, who managed the New York branch, appear in connection with the article in that issue of THE INLAND PRINTER for May, 1885.

That article began with the statement that "one of the most important adjuncts of the printing press is the simple elastic cylinder which applies the ink to the surface of the type."

Several paragraphs down the page are these statements: "There was no



Carl G. Bingham has been president since 1920 of Sam'l Bingham's Son Manufacturing Company, roller-makers

handed down from the original inventors of printing, and none of the manufacturers of these balls had cared to improve or replace them by a better contrivance."

Then followed some historical data about the development of printers' rollers over a period of years. The name of Samuel Bingham was introduced in the article in connection with the story of a secret that had been imparted to him about a new type of roller. He was then a pressman employed by a printer named Fanshaw in New York City. The article in the May, 1885, issue reads:

"The United Pressmen rebelled at the innovation, and Mr. Fanshaw had to be guarded to and from his home by special patrolmen, the exasperated workmen having threatened his life on the ground that the new roller would throw men out of work. So soon, however, as they were assured that the partnership system would not be disturbed, they began to look favorably on the new roller, and Samuel Bingham was allowed to begin his new task."

Samuel Bingham was born in New Hampshire in 1789, the year that George Washington became the president of the newly organized United States of America. When a child, Samuel became an orphan. He was apprenticed to become a printer, and after working in Albany and Philadelphia, went to New York, working for Harper Brothers and other printers. In 1847, he started in business for himself as a roller-maker. He died at the age of eighty-seven, in 1876.

The historical data printed in 1885 stated: "It may be said with truth that roller and roller-composition manufacturing became a distinct industry when Samuel Bingham began business. As he was the first to make a roller in the United States, so it would seem, he was destined to lay the foundation of a business that has its ramifications throughout the country, and notwithstanding the active competition of rivals, the house they founded still remains the largest in the country, of its kind, if not in the world."

The business in New York was continued after Samuel Bingham's death

by the eldest son Leander K. Bingham. In a historical statement issued by the Bingham organization in connection with the present centennial observance, the original name of the business was "Samuel Bingham, Manufacturer of Printers' Rollers." Following the death of the father, the name was changed by Leander: "Sam'l Bingham's Son," Millard F. Bingham, who learned the business thoroughly in New York, left that city in 1877, and started business operations in Chicago. He adopted the same name as was used in New York, "Sam'l Bingham's Son." Thus the Chicago business came to be regarded as an extension of the New York firm's operations.

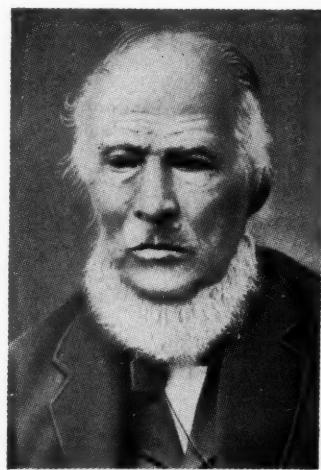
The following is quoted from an article of 1885: "Millard F. Bingham settled in the city of Chicago in 1877, and commenced business. Although a thousand miles from his old home, he found that his family name had preceded him and that in itself was an introduction of no mean value. The thirty years of persistent advertising which had been done by the New York house paved the way for his success, and gave him an advantage which he was not slow to make use of. His persistency and enterprise soon brought him to the front, and his business has increased until he now stands preeminent as the possessor of the largest and most complete establishment of the kind to be found west of the Alleghenies."

"The result has been brought about by persistent missionary work among the printers of this city who, however far advanced they were in the art of printing (which, second to no city in



Millard F. Bingham, who founded the Chicago branch in 1877, made numerous improvements in the printers' rollers

such thing as a printer's roller known previous to the opening of the nineteenth century, at least there was not one in practical use. Balls made of kid, sheepskin, buckskin, and chamois leather, and filled with horse hair, had been



Samuel Bingham, who founded, back in 1847, the successful roller-making company that still proudly bears his name

the world), were far behind their eastern brethren in the custom of roller casting, nearly all of them making their own rollers. Gradually, and by hard work, they were converted to the new method and weaned from the prejudice

in favor of the old. They were convinced by practical experience that those who make a specialty of a particular business or branch of business, on a large scale, are enabled to avail themselves of all the modern labor-saving appliances demanded. Thus they can excel, in the quality and quantity of the work turned out, those who occasionally do a little dabbling."

Millard Bingham was said to have worked "with a will and worked to triumph, and it is certainly to his credit that his efforts have been crowned with success, and that those who most stubbornly fought against the innovation have become today [in 1885] its most cordial supporters."

Millard Bingham has been credited with more advances in the development of roller-making than any other individual. He introduced steel molds to replace the molds of cast iron and brass previously used, thus insuring production of true straight rollers of perfect surface. He also introduced the use of glycerin to replace molasses in roller composition which resulted in a livelier roller. The so-called "Gatling gun" method of casting rollers, in groups and with great speed, was invented by him and he also was the first producer of the vulcanized oil roller.

When Millard F. Bingham retired in 1914, he was succeeded by his three sons, Millard F., Carl G., and Samuel A. Bingham, all of whom had learned the roller business. Millard started in 1898; Carl in 1902, and Samuel in 1905.

In 1920, Carl G. Bingham became the president of the firm, and expanded the business. Under his direction machines were designed and constructed for the accurate boring of steel molds for roller-casting machines. The roller-coating machine is also credited to him.

In 1927, the company began the manufacture of rubber rollers and now has become the largest producer of natural and synthetic rubber printers' rollers in the country.

At the hundredth anniversary celebration held recently the sales and executive staffs of the sixteen branches of the company's business were told by Mr. Bingham that the engineers of the company are developing new types of rollers which he believes will revolutionize the present method of casting rollers.

The members of this famous family of roller-makers now in charge of the business represent the third and fourth generation of the Binghams so engaged, and they also are making history in the roller-making industry.



ANALYZE RURAL MARKETS

Net income of farm proprietors in 1939 was estimated at \$4,300,000,000, and in 1943, at \$12,300,000,000, according to one item in a booklet on the market of weekly newspapers of the United States which is open to advertisers and merchandisers. The booklet is the first market research report to be published by the weekly newspaper bureau of the National Editorial Association.

BRITISH PRINTERS TO TRAIN DISABLED MEN

● THE BRITISH printing industry is co-operating with the Ministry of Labour and other industries in a scheme whereby disabled men are being fed in small numbers into the various firms in the industry. This is an attempt to solve the problem of employment of disabled men and women quickly and equally over all industry. The sections of the printing industry now accepting such trainees under a scheme approved by the Ministry of Labour and the Joint Industrial Council of the Printing and Allied Trades include the letterpress, photogravure, litho and photolitho, design, bookbinding, newspaper production, and process engraving sections as well as other related fields.

The scheme will apply only to disabled men and women eligible under the government's vocational training arrangements; many are unable to return to their old occupations because of their disability. Machinery has been set up so that these matters may be talked over with the disabled person; advice will be given by the Ministry of Labour's representative, the Disablement Resettlement Officer, at this interview. Local offices of the Ministry are required to keep in touch with all hospitals in their area, and with service

establishments from which discharges on medical grounds take place.

The Disablement Resettlement Officer attends the hospital to interview before discharge any person whom the hospital has notified as disabled and in need of advice and help in finding suitable employment. If one is appropriate, a report is obtained from the medical authorities as to the nature of the disablement and its effect in relation to the employment position; in amputation cases a special report is obtained from the limb-fitting surgeon. Arrangements are made for contact of the patient by the local office of the Ministry.

Local officials will consult representatives on the following points:

The selection of candidates for training, having regard to their suitability for the trade. The suitability of the training offered in the technical institutes, other training establishments, or workshops. The suitability of any requests made by employers to the Ministry for the supply of men for employment after training. Any other technical points arising out of the training of disabled men for the printing industry.

Training will be given in approved establishments in accordance with the standards set out in the outline syllabuses. The training employer will undertake to retain the trainee in his employ for at least twelve months after the completion of training unless there are special circumstances which make this impracticable, in which case there shall be some local consideration of the matter by the representatives of the Ministry of Labour and of the industry.

The periods of training mentioned are considered necessary for adult persons who have not previously been employed in the industry. It is essential that whenever possible the training should be divided between a technical school or other approved institute.

For persons who are below the age of twenty-one, the prescribed periods of training should be regarded as minima and the training and financial arrangements should be adjusted by joint consultation so that in no case shall the training cease prior to the age when apprenticeship in that section of the trade normally ends.

In the case of men who have previously been employed in the printing and allied trades and who have some knowledge of the work of the particular section of the industry for which they are being trained, local representatives of the industry should in suitable cases advise the reduction of the period of training, both in the technical school and in the shop, having regard to the length of time the man has been engaged in that section. Where suitable classes for instruction in the technical schools are available, during 75 per cent of the period specified for each craft section, the trainee should attend such classes for one day per week during his normal working hours to supplement his shop training.

ANSWERS It's a Quiz

Here are the answers to the quiz on page 75. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. Clearer text type faces, more solid slugs, new tolerances in stereotyping possible now to .002-inch (was .006 to .015), faster presses, web pasting devices, matrix shrinking, new streamlined headaddresses.
2. Heat in the pile of paper caused by the press heater or generated by the drying of the ink.
3. c., or microns, the thousandth part of a millimeter. A millimeter is one thousandth of a meter, or .03937 of an inch. Microscope is focused on top of dots and reading taken, then focused at bottom of dots. Difference between readings gives the depth in microns.
4. True.
5. False. Standards seem non-existent. Some lithographers say they can get 400,000 impressions from one albumin plate.
6. Dr. John Fust, Gutenberg's partner, who sold the first printed Bibles in Paris.
7. a., or two seconds from the time the pot pump lever descends to the cast slug.
8. c. or gravure; and d., or anilin. Good makeready and special inks are the requisites.
9. True.

The Month's News

Section devoted to timely items concerning men and events associated with printing. Copy must reach editor by twentieth of month preceding date of issue

PACIFIC CRAFTSMEN MEET

Approximately 300 craftsmen were in attendance at the twenty-second annual conference of the Pacific Society of Printing House Craftsmen held in San Francisco, July 10 to 12. Preliminary meetings were held on Thursday, and the convention began its sessions Friday forenoon with the welcoming speeches, and with President Andrew J. George in the chair.

William H. Griffin, "Bud" to Craftsman, president of International Association of Printing House Craftsmen, was principal speaker and referred to the advances made during the past year by the Craftsmen's movement. The educational program consisted of speeches and a demonstration on the silk-screen process of printing; comparative methods of printing envelopes "Then and Now," and an address on "Envelope Engineering."

Speakers at Saturday's session included Haywood Hunt, first president of the Pacific Society, on "Body-type and Faces," and an address on paper by Victor E. Hecht, vice-president, the Zellerbach Paper Company. Four other speakers were on the program.

International President Griffin, in his address, mentioned the apprentice promotional training program sponsored by the San Francisco Club of Printing House Craftsmen, and urged that it be supported by other clubs. The program includes lectures and visits to plants where the program is in force.

HONOR J. H. HOLLOWAY

J. Henry Holloway was honored on June 19, by being awarded the Harry J. Friedman Memorial Medal for distinguished service in the cause of graphic arts education in connection with his work as the principal of the New York School of Printing. The award was presented to Mr. Holloway by Leonard Friedman, who commended Mr. Holloway for his contribution to the betterment of the printing industry and to mankind as well. The official citation reads as follows:

"Moulder of men, builder of a fountain of inspiration for printers and the world at large, leading sources of supply for the well-trained and worthwhile manpower to the printing industry for more than two decades, outstanding leader and distinguished educator."

Mr. Holloway is a native of New York City, was educated in its public schools, and later in Dartmouth College and Columbia University. He was first pres-

ident of the National Graphic Arts Education Association, and is a member of the New York Club of Printing House Craftsmen as well as belonging to numerous other organizations in the printing industry.

EDUCATORS ELECT OFFICERS

As a result of a mail vote, Israel Bensman, a printing instructor of Central High School, Sheboygan, Wisconsin, was chosen as the president of the National Association for Printing Education, Incorporated, for the fiscal year from July 1 to June 30 next year. Other officers elected: vice-president, Joseph H. Coyle, Johnstown, Pennsylvania; treasurer, Herman A. Slater, Kansas City, Missouri. The board of directors was also elected. Floyd C. Larson, Great Lakes, Illinois, is executive secretary.

ASSOCIATION TO CHANGE NAME

Change of name from the International Trade Composition Association to that of International Typographic Composition Association will be voted upon at the group's twenty-eighth annual convention to be held in Detroit, August 28, 29, and 30.

It is expected by Frank M. Sherman, executive director of the ITCA, that more members will be in attendance than at any previous convention in the history of the organization. The program has been arranged to include the discussion of all management problems pertaining to the business of selling, producing, and collecting for the typographic composition.

Promotional advertising material for the year 1948 will be submitted by the advertising committee, and by the cooperative calendar committee of which Arthur J. Meyer is chairman and William E. Lickfield is secretary.

Other topics to be considered include the revision of trade customs and the adoption of an estimating guide to be submitted to the convention. Another question which has been discussed from various viewpoints throughout the industry during the year to be considered is that of proposing a plan by which type specimen books can be permanently standardized.

Tours through several trade composition plants in Detroit are provided for in the program during the three days of the convention. The Friday afternoon program calls for a tour of the Ford automobile manufacturing plant at which streamline production methods will be studied by the visitors. The Friday evening session at the hotel will be devoted to a clinic at which proofing methods and processes will be explained. O. Fred Duensing, Vandercook Company, will make the address, to be followed by an open forum at which the technical procedures pertaining to various aspects of proofing will be discussed.

At the dinner dance closing the convention, ITCA will present an award of merit to Sol Hess for his work as a designer of types, and certificates of appreciation to Philip Mann, York Composition Company, and Edwin H. Stuart, Edwin H. Stuart, Incorporated, for their zeal and skill in steadily advertising the composition business.

Mr. Sherman's report will show a prosperous condition of the ITCA and marked advancement in point of financial reserves and increased membership during the fiscal year. The total

Current News and The Bible

BY DEACON
CLEARLIGHT

General MacArthur, in a recent news story, was quoted as saying that he attributed his success in the administration of affairs in Japan to guidance from Almighty God whom he consults about problems. Others in top and lower positions, in public or private affairs, may likewise derive benefits from such an attitude toward God. Thus are men endowed with wisdom, and knowledge and are guided through life by God. The Psalmist said: "Thy Word is a lamp unto my feet." Men who fail to consult and obey God are not thus guided. Check the following passages in your own Bible:

"Men trust in naught, and speak lies. . . . The way of peace they know not; and there is no justice in their tracks; their paths they have made crooked; whoso walketh therein knoweth not peace. Therefore is justice far from us, nor will happiness overtake us . . ." (*Isaiah 59:4, 8, 9, Jewish Version.*)

"Therefore their way shall be as a slippery way in the dark: for they shall be driven on and fall therein: for I will bring evils upon them . . . saith the Lord." (*Jeremias 23:12. The Catholic Version.*)

"If any of you want (or lack) wisdom, let him ask of God who giveth to all men abundantly (liberally) and upbraideth not; and it shall be given him." (*James 1:5. Catholic and Protestant Versions.*)

membership will be reported as exceeding 340, with new locals in New York City and Kansas City.

"With the increase in members there has been an increase of income," Mr. Sherman reported informally. "The statement of growth and of increased financial stability should mean something to those who have their money and a lifetime of effort invested in the composition business. It very clearly shows that there are men in the composition business who are willing to back their faith in cooperative effort by actual cash, and that they have very definite objectives which they expect to reach through their association."

Oscar Hoffman, St. Louis, president of the association, will preside at the opening of the convention.

PLANS LITHO EXHIBITION

Machinery and other exhibits will be a feature of the fifteenth annual convention of the National Association of Photo-Lithographers to be held in Detroit, October 22 to 25.

Fifty-three exhibit spaces have been allotted to manufacturers for display of machines in action, plus exhibits of cameras, film, platemaking equipment, arc lamps, chemicals, offset press rollers, inks, lineup tables, folding machines, and other items including offset presses. It is said that it will be "the largest exhibit of lithographic equipment ever conducted by a lithographic trade association and is no doubt the forerunner of even greater exhibits in future years."

During the educational sessions of the convention, apprenticeship training, handling the production, building a sales force, labor relations under the new laws, costs of lithography, accounting, and numerous technical problems will be discussed under the leadership of persons in the business.

PUBLISH YEARBOOK SUGGESTIONS

The Champion Paper and Fibre Company, Hamilton, Ohio, has published a 72-page brochure designed to help the yearbook staffs of high schools and colleges by guiding them in the planning and the production of their next year's publications. Numerous illustrations are used to indicate how to make the yearbook vivid, "having the vigor and freshness of youth."

F. C. Gerhart, advertising manager of the company, said that "Yearbook Architecture," which is the name of the book, is being sent to yearbook committees of educational institutions, and that copies will be sent to printers and others having such work to do.

REPORT NET PROFITS

Net profit of \$561,893 was reported for the quarter that ended June 30 by R. Hoe and Company, compared with \$383,321 for the preceding quarter and \$384,585 for the quarter ended December 31, making a total of \$1,329,799 for the first nine months of the fiscal year. President Joseph L. Auer reported that shipments for the nine months totaled \$9,747,757.

GIEGENGACK RECEIVES AWARD

Augustus Edward Giegengack, Public Printer of the United States, was awarded the President's Certificate of Merit at a dinner under auspices of the Printing Industry of America, at Washington, D.C., recently. The presentation addresses were by Brigadier General C. B. Frenbaugh, commanding general of the District of Columbia, and Lieutenant-Colonel R. E. Field on behalf of the board on medal awards.

In proposing that such an award be presented to the Public Printer, James F. Newcomb, president of the Printing Industry of America, stated in a speech made a year ago that Mr. Giegengack



A. E. GIEGENGACK

had organized and coordinated the efforts of the entire graphic arts industry for war work, and had "provided during the war nearly a quarter of a billion dollars worth of essential printing without adding a single dollar of cost to the Government for either the plant or the equipment."

The recommendation of Mr. Newcomb to bestow the honor upon Mr. Giegengack was endorsed by Senator Carl Hayden, then head of the joint congressional committee on printing.

STARTS LOS ANGELES PLANT

Myron T. Monsen and his sons, now operating an advertising typographic plant in Chicago under the name of Monsen-Chicago, have established a branch plant in Los Angeles under the name of Monsen-Los Angeles. It will operate on a 24-hour-day basis, so the announcement states.

STUDYING EUROPE'S MARKETS

First-hand information of postwar conditions as reflected in the graphic arts in Europe is being obtained by Louis E. Pleninger, vice-president of American Type Founders Sales Corporation, Elizabeth, New Jersey, who is making a tour of ATF agencies on the continent.

OBSERVES 125TH ANNIVERSARY

Sentinel Printing Company, Indianapolis, has used display advertising to direct attention to its 125th anniversary this year as a printing company operating in that locality, twenty-five years before the city of Indianapolis was organized in 1847.

"The pioneers built their homes here long before that date," reads part of the advertisement. "There were thriving business activities before them—in fact, the Sentinel Printing Company was founded here in Indianapolis 125 years ago—in 1822—serving the community with its printing and its office supply needs continuously since then."

"And so, we, one of the city's oldest business houses, take this opportunity, not only to congratulate the city of Indianapolis upon the occasion of its 100th anniversary, but also to participate in the celebration of this notable year by presenting with our compliments, programs to the Indianapolis Centennial Commission Incorporated, for the first year of the summer entertainment series."

EXECUTIVES MAY ORGANIZE

A proposal to organize what might be named the Young Executives of the Printing Industry, a national organization, will be considered at the forthcoming convention of the Printing Industry of America, Incorporated, at French Lick Springs, Indiana, September 24. The younger executives of the industry in several cities having local groups of that kind are desirous of having them "fathered" by an affiliate organization of PIA. Therefore they will consider plans at the convention, with the advice of some of the leaders of PIA who have already expressed appreciation of the efforts of the younger men.

At the main gatherings of the PIA during the period of the convention, September 22 to 25, all kinds of management questions will be considered by the printers representing the increasing number of local associations and individual firms belonging to PIA.

JOSEPH PATRICK PARKER

Owner of a printing shop in Seattle, and a former newspaper publisher at Renton, Washington, with its job print plant in connection, Joseph Patrick Parker died recently in Seattle, aged sixty-eight years. He was born in La Crosse, Wisconsin, but had lived in the Seattle and Renton area for the past twenty-seven years. He had been a United States Land Commissioner in Jordan, Montana, where he had also published a newspaper.

PATENTS MADE AVAILABLE

Four patents relating to the manufacture of dryers for printing inks, formerly owned by I. G. Farben, can be licensed by American citizens on a non-exclusive basis without the necessity of paying royalties, so Attorney General Tom C. Clark has announced. Detailed information may be obtained from Office of Alien Property, Department of Justice, Washington 25, D. C.

LABOR BILL ANALYZED

An analysis of the Labor Management Relations Act (the Taft-Hartley Act) has been issued in an eight-page folder by the joint legislative committee of the Printing Industry of America, Incorporated. The analysis has been prepared by Gerald D. Reilly, a former member of the National Labor Relations Board and special counsel to a labor committee of the United States Senate. In the preface to the analysis, the joint legislative committee of the PIA made the following statements, among several others:

"It is intended that this first report will be followed by additional reports as various administrative and judicial determinations under the act are made, so that this is a new service of fundamental value.

"It is of the utmost importance that one fundamental fact be understood by all members. As the Wagner Act was originally subject to much interpretation and decision, so also many of the meanings of the new law will not be certain for some time. You are advised, most emphatically, to proceed with caution in operating under the law, being sure to keep in touch with your local and national association, or with your counsel."

OPENS TEXAS PLANT

The Todd Company, Rochester, New York, will open a new \$250,000 building in Dallas, Texas, August 15, for check manufacturing and sales in the southwest. A. Richard Todd, executive vice-president, announced.

The building is constructed of white pressed brick and has air-conditioning, fluorescent lighting, and showers for the plant workers. It covers 13,500 square feet and initial equipment will include sixteen to eighteen presses.

The Texas plant, which will serve Texas, Oklahoma, Arkansas and Louisiana, is one of Todd's nine branch plants in the United States and one in Canada, besides the executive offices and main plant in Rochester.

NEWSPRINT NOT RATIONED

No authority to ration or allocate newsprint has been granted to any governmental or other agency in the United States, so William C. Foster, undersecretary of the Department of Commerce announced in July, according to an Associated Press dispatch. Mr. Foster said that during the war rationing directives were issued by the War Production Board but this authority had been revoked.

PHONE NUMBERS TO CHANGE

Chicago printers are being advised by the Illinois Bell Telephone Company to limit ordering of letterheads and other printed matter that contains telephone numbers because a new system is to be put into effect during September, 1948, which will change phone designations. The new system calls for two letters of the exchange name preceding the number instead of three—the third letter will be a number.

JOHN E. ALLEN

John E. Allen, for twenty-five years editor of *The Linotype News*, published by the Mergenthaler Linotype Company, of Brooklyn, died in Garden City, New York, July 12.

He was born in Des Moines, Iowa, in 1889, learned the printers' trade at an early age, and became a linotype operator. During World War I, he served in the United States infantry, and fol-



JOHN E. ALLEN

lowing the war, became connected with the Linotype Company.

Mr. Allen specialized in newspaper typography and he was instrumental in designing formats for newspapers all over the United States, Canada, Latin America, and Europe. He wrote three books on newspaper makeup and typography which were published by Harper and Brothers. He also wrote articles for the trade press and wrote some fiction, essays, and verse. He was a member of a number of trade organizations and cultural groups.

RECOMMEND TAX REVISION

Recommendations to the United States Congress in the form of a proposed bill providing for changes in business tax laws by which a proportion of net earnings may be used for expansion projects of small businesses were presented to the House Ways and Means Committee by James F. Newcomb, the president of the Printing Industry of America. He was assisted by Albert E. Arent, tax counsel of the PIA, who formulated the provisions in the proposed bill which the leaders of the industry hope to have enacted into law.

At the hearing of the congressional committee on June 26, Mr. Newcomb stated that "the tax law must be modified so that small business may survive."

His recommended program includes a provision that a 25 per cent deduction be permitted from net earnings for improvement, replacement, or ex-

pansion of plant and equipment, the amount not to exceed \$25,000 in any taxable year.

He also suggested that the carry-back and carry-over provisions in the present law be extended to three-year periods so that "means are provided for leveling off gains and losses over a seven-year period instead of a five-year period as at present."

Mr. Newcomb requested that a more liberal graduated corporation tax rate be set to favor small companies more than the present rate. He suggested the tax rate should begin with 15 per cent for the first \$10,000 of net income, and advance by categories of \$10,000, until a maximum rate not to exceed 35 per cent is reached at \$100,000 income.

PRODUCTION MANAGER HONORED

Einson-Freeman Company, lithographers, Long Island City, New York, celebrated its own silver anniversary and that of its production manager, A. H. Schmitz, at a dinner in New York City, June 24. In connection with the celebration, Mr. Schmitz was presented with a 1947 Cadillac, silver keys, orchids, and responsibility for operating the new plant in Fair Lawn, New Jersey, termed "a veritable 'Willow Run' of the lithographic business, comprising 300,000 square feet." It was said by speakers that management of the enlarged plant of the company is a gift designed to keep Mr. Schmitz, "as much on his toes during his second quarter century with us as he was throughout the first twenty-five years."

The presentation speech was given by N. Joseph Leigh, chairman of the board of directors. Workers closely associated with Mr. Schmitz presented him with a gold watch.

OREGON JOINS PIA

Oregon printers constituting the Oregon Printing Industry, a state-wide association with headquarters in Portland, have become part of the Printing Industry of America, Incorporated. The announcement was made by Orrin M. Downey, who is president of the Oregon association.

"This marks an important step for all members of the Oregon Printing Industry," said Mr. Downey. "It is a great satisfaction to know that our support is being added to the development of a stronger national association for our industry. Through our affiliation with PIA, we look forward to working more closely with printers all over the country for the accomplishment of better things for better printing."

ISSUES NEW PUBLICATION

A new house magazine was started with a May-June issue by the Lithographic Technical Foundation in cooperation with the Armour Research Foundation, Glessner House, Chicago. It is called "Research Progress," and is done by the offset printing process. Typography, paper, and ink were done by suppliers.

The publication was established to bring closer contact between the research laboratory and those it serves.

TRANSFER OFFSET OPERATIONS

Manufacturing operations connected with the photo-mechanical division of American Type Founders, Incorporated, have been moved from Chicago to the main plant of ATF in Elizabeth, New Jersey, so Edward G. Williams, president, has announced. This division was created a year ago when ATF purchased the equipment of Valette, Incorporated, which up to that time had manufactured cameras and other lithographic equipment for the ATF under contract.

In transferring operations to Elizabeth, ATF has retained the Chicago supervisory staff of twenty-one who have moved to Elizabeth. It is the plan of the management to increase the photo-mechanical division to 125 persons. In addition to cameras, the division will manufacture platemaking equipment for offset and web type printing presses.

APPOINTED SERVICE MANAGER

Peter A. Rice has been appointed service manager of the Printing Machinery Division of the Electric Boat Company, announces Stuart E. Arnett, sales manager. After working several years in the letterpress industry, Mr. Rice began his lithographic press career at the Brett Lithographing Company, New York, where he worked for ten years prior to 1936. He has since been employed as pressman, superintendent, or trouble shooter for Grinnell Lithographic Company, Salzer & Company, H. Weinstein Machinery Company, and Industrial Lithographic Company.

Mr. Rice is active in the New York Litho Club and was formerly an instructor in lithographic pressroom procedure, problems and troubles at the New York Trade School courses sponsored by the Lithographic Technical Foundation.

ADDS \$250,000 BUILDING

A new production plant to cost \$250,000 is being constructed to supplement present facilities by Reynolds & Reynolds Company at Celina, Ohio. The office and central plant are located in Dayton, Ohio.

The new plant will consist of a one-story building containing 35,000 square feet of floor space, and will be laid out to provide straight-line production. A factory is also operated by Reynolds & Reynolds in Los Angeles as a finishing plant for west coast operations. Both letterpress and offset equipment is operated in the firm's plants.

WILL SHOW TYPE SERIES

Approximately 200 different folders will be used by Baltimore Type & Composition Corporation in its current advertising program being sent to users of printing to show its entire series of type faces. Ornaments and handy boxes have been printed on a convenient reference sheet.

APPOINTED DISTRIBUTOR

Dan J. Casey Junior Printing Machinery, Incorporated, New York City, has been appointed exclusive American distributor of "Mintite" patent roller

coverings, a product of Louis Minton, Limited, Manchester, England.

"Mintite" roller coverings are made of a special composition which can be applied to the stock of any roller used in letterpress or offset (dampeners, as well as inking and impression rollers) and for gravure, varnishing, tin printing, die stamping, and for other special uses. With ordinary care they are said to outlast the life of the machine on which they are used.



LOUIS MINTON

Containing no glycerin, water, or rubber in their composition, the coverings are said to be immune to even the most severe changes in temperature and humidity. Sets of "Mintite"-covered rollers which were used daily on presses in India, where climatic conditions are unusually severe and changeable, at the end of seven years still maintained their original shape, resiliency, self-developed tack, and unmarked surface. The rollers work efficiently at highest speeds without cracking or loosening from the stocks, it is claimed. Ink consumption is reduced because the rollers operate with a thinner film of ink.

The "Mintite"-covered roller is ready for use when delivered, and does not deteriorate in storage. As the covering is permanently anchored to the stock from end to end, the worn-out bearings can be replaced without re-covering the roller. The rollers may be cleaned by ordinary methods, or by a special immersion cleaning method, apparatus for which is furnished by the manufacturer.

Louis Minton, inventor of the "Mintite" roller coverings and head of Louis Minton, Incorporated, who recently visited New York following a tour of South America, said that roller stocks received in New York can be sent to England for processing and be returned in five weeks, less time than is frequently required for re-covering stocks in this country. The company expects to cut time in the near future. The Minton organization and Casey Printing Machinery will handle all incoming and outgoing customs formalities.

PROMOTE PRINTING WEEK

Twelve suggestions on how to promote the twentieth annual Printing Education Week, January 12 to 17, 1948, have been published by the National Graphic Arts Education Association, and copies have been sent to all constituent groups throughout the country. J. F. Sorace, Rochester Institute of Technology, Rochester, New York, is national chairman of the committee promoting the celebration.

Advertisers and publishers will be requested to promote the anniversary of Franklin's birth and the observance of the Printing Education Week; printers and others will be asked to use promotional poster stamps on all correspondence, invoices, and blotters during the three months preceding the week; civic groups and trade associations are to be enlisted; exhibits in store windows and various other places are to be utilized; other means of publicizing the observance of the week are recommended. One of the objectives is stated thus:

"Impress youth with the importance of printing as a huge and interesting business, which pays excellent wages in comfortable plants with steady work; short work week, and continuous education through printing contacts. It is an industry that has vast opportunities for technological advancement and improvement in addition to being a constant challenge to resourcefulness, creativity, leadership, and tolerance."

Local groups are urged to persuade the mayors and governors to proclaim Printing Education Week, and to induce radio broadcasters to publicize its importance.

HONOR OLD EMPLOYEES

Conditions in the printing industry sixty years ago were briefly reviewed in connection with the testimonial dinner given in honor of Harry Hoffmann, an executive of William G. Johnston Company, Pittsburgh printer. He was reminded that he had been the honored guest at his golden jubilee with the company ten years ago. He was presented with a purse and a brochure in which all names of the 153 present employees were listed.

Among the employees listed was one who had served the company fifty-eight years, and ten others who had served forty years, and less than fifty; seven served between thirty and forty. All received of them service pins from the management.

PERCY J. FROST

Percy J. Frost, the president of Frost Brothers, Incorporated, New York City advertising typographer, and former treasurer of the Advertising Typographers Association of America, died July 6 at the age of sixty-seven. Born in London, he fought in the Boer War and made a trip around the world before he came to New York, where he worked in several typesetting plants. He saw active service in France during World War I in the Canadian Army. In 1921 with his brother, M. D. Frost, he formed the company which he headed at the time of his death.

RUMFORD PUBLISHES UNUSUAL ANNUAL REPORT

• FACTS ABOUT operations of Rumford Printing Company, of Concord, New Hampshire, have been stated in words and figures, illustrated by means of halftones, cartoons, and graphs on the basis, as explained by President John C. Gerken, that "Rumford believes all its company associates are entitled to know details about our business." The balance sheet and other data are contained in a 16-page, 8½ by 11 inches brochure, printed in two colors.

Sales during 1946, which aggregated \$5,301,026, compared to \$3,912,272 for 1945, represented an increase of 35½ per cent. Had paper and other materials furnished by the customers been included, billings would have aggregated \$9,300,000. The net earnings, after taxes in 1946, were \$482,274.

Additions to the buildings of the company during the past year include a four-story structure, 100 feet square; a two-story pressroom, 150 by 140 feet; a paper storage building and a one-story enclosed truck dock attached to the front of the original building. The valuation of buildings is listed in the balance sheet for 1946 at \$654,662, compared to \$214,077 for 1945.

Payment of an expansion program to cover the next several years will be produced out of current earnings, only ten per cent being paid to stockholders.

Three new Goss color magazine presses printing five colors in quick succession on both sides of the paper are now being installed and other new equipment is on order. Each of these presses prints a mile of paper in "four minutes and 29 seconds," so readers are told. Each press has 25,000 parts and weighs 250 tons; is powered by three separate motors totaling 375 horse power, and requires 1,500 gallons of water an hour for cooling the apparatus because of the high speed and the rapid drying of ink which is achieved by means of two rotary steam drums, the larger of which is seven feet in diameter. Each of the new presses is 97 feet, 3¾ inches long, 9 feet in width, and 19 feet, 9¼ inches high. Each press has a capacity of 144 pages for each of the five cylinders making a total of 720 printing plates at full capacity.

The new pressroom, 28 feet high, 150 feet long, and 140 feet wide, will house all the web presses of the company, including the three new presses. Concerning the advantages to be gained by added equipment, the following statement appears in the brochure:

"New equipment, machines, materials, plants, and tools, plus new products will help us win new markets. Through these factors and continued complete cooperation of our workers, Rumford expects increasing sales, expansion of production, and rising employment. The better utilization of capital, plants, and machinery will benefit all customers, co-workers and co-owners."

One statement in the brochure is to the effect that "color advertising lineage in 72 leading magazines in 1946 was 10 per cent higher than in 1945."

Two paragraphs taken from the Rumford report are as follows:

"Wages and salaries for the 1,009 of us, in 1946, totaled \$2,609,503, a record amount, and compared with \$2,014,794 for the 868 employees for 1945. These figures include paid holidays, vacations with pay, and \$260,000 of overtime premium. Wage and salary payments, however, do not include 'fringe items' such as employer payments of social security taxes, workmen's compensation, group insurance, and similar items.

"Rumford's payroll takes about half of the sales dollar. Payrolls in most printing plants take about a third of the sales dollar. Wages and salaries form the larger part of Rumford's costs compared to sales than they do in the industry generally because many of our customers furnish their own materials, especially paper. The greater part of

our earnings comes from efficient use of machines and materials by highly skilled men and women rather than from the sale of materials."

Concerning the future outlook for the business, the statement of the management is that "the future of American printing is reflected in our new plant and its equipment, which will provide steady jobs and protect the savings of owners and employees."

"Most banks in Concord, including all four savings banks, have invested in the mortgage on the new plant which means that all at Rumford and many in Concord have a real stake in our expansion program, both in daily our and the savings they make possible."

Another item concerning current prospects is that magazine advertising revenues in the first quarter of this year reached a peak, being 23 per cent above the initial quarter in 1946, with the result that the orders from the magazine publishers increased.

JURISDICTIONAL DISPUTES WON BY OWNERS

• CLAIMS THAT existing labor contracts providing for closed shops in pressrooms include coverage of the offset press employees have been denied by a board of arbitrators in a dispute involving three printing firms in Minneapolis and the Minneapolis Printing Pressmen and Assistants' Union Number 20.

The pressmen's union held up the signing of the labor contracts with the three firms because they refused to agree to include coverage of pressroom employees either in their lithographic departments, or in a separate corporation controlled by the owner of a letterpress firm. The firms involved are the Imperial Printing Company; Jones Press, Incorporated; and Miller-Davis Company, all of Minneapolis.

The printing companies insisted that their contracts with the pressmen's union covered only letterpress employees,

and called upon their trade association, Graphic Arts Industry, Incorporated, to help fight the battles with the union.

The association has consistently held that contracts with the union negotiated on behalf of employing printers covered only letterpress operations unless offset press operations were specifically included in such contracts. The association also held that where a letterpress printer installed offset equipment, such equipment was not automatically covered by the letterpress contract then in force with the union.

Under the basic contracts of Minneapolis printers with the union, arbitration proceedings are provided for in cases of dispute. As a result R. D. Peck was appointed an independent arbiter by the labor conciliator of Minnesota. Two members were appointed to represent the employing printers, and two, the union. Fifty-four exhibits were presented during the hearings by both sides to the controversy.

During the hearing, it was shown that each of two companies operating offset departments had contracts with the Amalgamated Lithographers of America covering employment of lithographic workers. The third concern, the Jones Press, operated only letterpress equipment, but Lowell F. Jones of that firm was shown to be the sole owner of the Lowell Lithographing Company, which operated an establishment in the same building. The lithographing company also has a contract with ALA covering its employment of members.

The arbitrators faced two questions. One was whether the dispute could be arbitrated under the 1944-46 commercial contract the three employing printers had with the pressmen's union. They decided that it could. Having taken the affirmative view of that first question, the second was: Were offset press employees covered by the pressmen's union contract? The arbitration board, in accord with similar decisions by the NLRB, decided they were not.

LOUIS FLADER WILL RETIRE

Louis Flader, for thirty-five years commissioner of the American Photo-Engravers Association, has resigned, his resignation to be effective December 31. His successor is Frank J. Schreiber, who has been secretary of the Chicago, and the Illinois Photo-Engravers Associations for thirteen years. Mr. Schreiber started work in the office of Mr. Flader on August 1, and will be his understudy until January 1, when he will assume full responsibility.

W. B. Lawrence, who has been in charge of the cost accounting work of the American Photo-Engraving Association, has retired because of ill health, after twenty-five years of service. Mr. Flader said that Mr. Lawrence has completed the work of preparing his most recent book, "The Standard Scale, In Theory and Practice," which the association has recently published. In view of the completion of the current cost ascertainment program, no one will be placed in Mr. Lawrence's position for the time being.

Mr. Flader's plans call for his managing the fifty-first annual convention and exposition of the photoengravers at Buffalo, New York, October 6 to 8. Following the convention, Mr. Schreiber will take over all new business, while Mr. Flader will prepare and publish a report on the convention proceedings.

Mr. Flader was seventy years old June 28. Prior to his having become commissioner of the American Photo-Engravers Association, he was the superintendent of the Barnes-Crosby Engraving Company in St. Louis and Chicago. He had been a union leader and took a leading part in the secession of the photoengravers from the International Typographical Union in 1900. Beginning in 1901, Flader served as president for five years of the International Photo-Engravers Union, during the first two years of which he received no compensation, and during the next three years received \$200, \$300, and \$500. He was succeeded by Matthew Woll who held the office of president of the union until 1929.

Mr. Flader has not indicated what he expects to do after his retirement in December except to complete a book on the technical side of photoengraving on which he is now working with another author.

TO EXPAND TEACHING FACILITIES

Plans for expanding training facilities in the printing department of William Hood Dunwoody Institute, Minneapolis, have been endorsed by the Graphic Arts Industry, Incorporated, of Minneapolis.

President Clarence Mann presented to the printers the plan which provides for a complete reorganization of the operations including a "greatly expanded letterpress department, a new bookmaking department, a greatly expanded

and remodeled hand composition department, a new litho dot etch section as an addition to the offset department, and new sections covering monotype keyboard and caster, Ludlow, stereotype, rubber plate and plastic plate processes."

The report showed that during the past year "a large number of new pieces of equipment have been added to the printing department."



Louis Flader, who has resigned as commissioner of American Photo-Engravers Association, after thirty-five years in that position

Plans for financing the expansion program were committed to the executive committee of the printers' organization. No estimate of the amount of money which will be required for the project has been publicized.

WANTS AMERICAN EQUIPMENT

Rustomjee, Sons, of Bombay, India, whose prewar business was done solely with Germany, is seeking contacts with manufacturing concerns in the United States with a view to handling various types of the printing machinery, equipment, and supplies which are obtainable in this country. In a letter to THE INLAND PRINTER, Firoze K. Rustomjee, managing director, said that the firm was interested not only in new but also in reconditioned equipment.

DECLARE DIVIDEND

Directors of R. Hoe & Company declared the regular quarterly dividend of \$1.00 a share on its Class A stock, paid to stockholders on July 15.

BRITISH PRINTERS HOLD MEET

Insufficiency of skilled workers and machinery are the problems of first importance in the printing industry in England, so Maurice Cowles, president of the British Federation of Master Printers, and other speakers told the forty-seventh annual congress of that organization recently. Mr. Cowles said that adjustments in agreements were necessary by which the unions and employing printers can make up the shortage by the enlistment of more apprentices.

Basil Napper, another speaker at the congress, referring to the "constant shortage of the skilled craftsmen," said that there are in the country only 5,000 recognized craftsmen to meet the "requirements of both black and white and color reproduction for all letterpress work."

"Very few new apprenticeships started during the war years," said Mr. Napper. "The standard ratio of apprenticeships to full journeymen under present conditions is one to four and the period of apprenticeship normally is five years. This means that during the war years, approximately 1,200 new craftsmen were lost to our trade. This figure does not take into account the normal loss caused by death and retirement.

"Another factor, the effect of which we have not as yet been able to assess, is the shorter working week. During the course of the last year under the present policy of the government and the trade unions, we have had a reduction from the 44-hour week to a 40-hour week. Over a period of time this reduction will almost certainly result in a decreased weekly production. This reduced number of hours may improve the efficiency of the individual but it is problematical in our trade whether it will increase the production of the worker to an extent totally to make up for the reduced hours of work. Only time will answer this question."

Mr. Napper suggested one way in which the problem might be solved was that work of craftsmen should be so well organized that in all departments maximum output is insured.

Objection to the export of printing machinery was an item in the report of the legislative committee of the British Federation of Master Printers. The item concerning the difficulty follows:

"A good deal of evidence has been received from members on the difficulties and delays they are faced with in their efforts to obtain machinery, and it is clear that these difficulties are aggravated by the fact that a substantial proportion of new machinery is being exported. The Board of Trade has been advised that this evidence is available and it is proposed to use it as a basis for further representations with a view of reduction of the export quotas which the machinery manufacturers are working on at the present time."

ANSWERING YOUR QUESTIONS ABOUT THE DUTRO-HENDY WEB OFFSET PRESS*

Can The Dutro-Hendy Handle Any Paper Stock?

Yes, almost any—from thin papers to light weight tag stock—and in rolls. That's a pretty broad range, but it's so. Specifically that means from newsprint to the finest offset book or coated stock. It handles rough papers or smooth papers—bonds, ledgers, uncoated books, litho label and poster stock and even prints on parchments and foils with such surprising results that you won't believe it until you have actual samples. Write for them.

Will This Dutro-Hendy Press Print Newspapers and Letterheads?

It certainly will. And with the use of pre-registered plates requiring an hour or less of make ready per color you can shift from a newspaper run to a letterhead run with very little down time. Less than a minute is required to change from folder delivery to pile delivery or to rewind when necessary. This same fast change idea holds true for any job change—from coated book to light cardboard or even from litho label to foil... It's this flexibility of the DUTRO-HENDY Press that makes it a gluton for work—that takes it out of the class of a specialty press good for only one kind of job.

Will The Dutro-Hendy Press Handle Color Reproduction?

Here's a prize answer: As a mighty sales medium, color comes into its own with additional power through results obtained on the DUTRO-HENDY Offset Press. That's what customers want. You can give it to them. This new press is built on the *unit principle* with one color printing cylinder per unit. Units can be coupled together to produce any number of colors and for both side printing in any combinations which total the number of units. Using up to a 300 screen—even on newsprint—it reproduces with a fidelity unparalleled by any other printing method or by any other press—and at profit making speed.

How Fast Does a Dutro-Hendy Offset Press Operate?

Depending upon the paper stock, it can creep at 10 cylinder rpm or leap ahead at 250 cylinder rpm without disturbing the positive ink or water feed. That means a money-making production press for whatever you choose to run. It is completely automatic. By pressing an electric control button the water rollers, inking rollers and impression go into operating position in the proper sequence and with the proper timing, and on all units simultaneously... With such speed—up to 15,000 impressions per hour—you can have a versatile production press that eats up work in a hurry—and eats up all kinds of jobs—profitably.

Where Can I Get More Complete Information?

Write for "A STORY OF NEW PROFIT OPPORTUNITY." It's for Lithographers, Printers and Publishers interested in modern press equipment capable of converting otherwise idle press time into profitable, chargeable hours. It gives you a picture of the stability and outstanding reputation of the 91 year old Joshua Hendy Corporation—all of whose extensive manufacturing facilities and expert technical and engineering knowledge are available for the successful manufacture of the new and revolutionary DUTRO-HENDY Offset Press.

Where Can I See A Dutro-Hendy Press?

At the two week Working Demonstration to be held in October at the new \$6,000,-000 home of Pacific Press Inc., Los Angeles, California. Working Demonstrations will be made on all stocks mentioned and press runs will be made in various colors to demonstrate the versatility and flexibility of the DUTRO-HENDY Offset Press.

Write us. Tell us what you are specifically interested in. We will advise you of the specific dates and give you full information.

* The DUTRO-HENDY is a new and revolutionary high-speed automatic web offset press, so versatile it need never be idle in any plant. It is a completely new idea in a lithographic press. It produces sales impressions in texture, tone and color so realistically that "you can feel the fur with your eye."

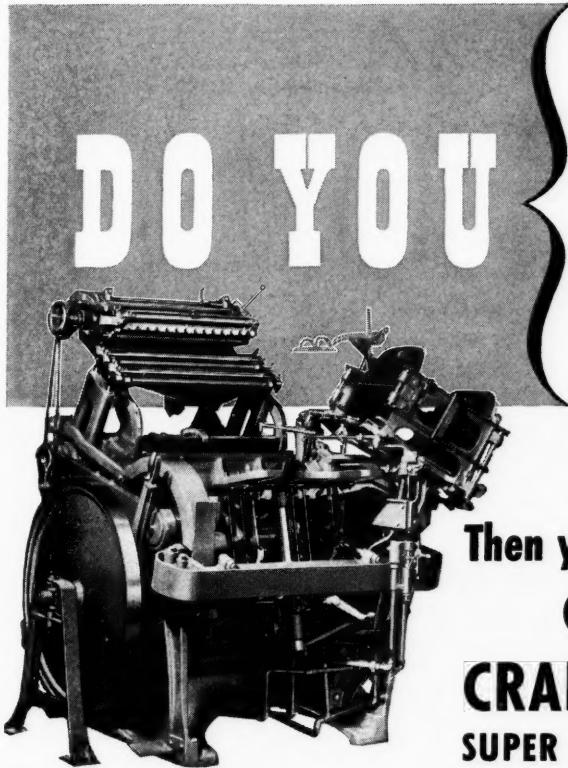
Dutro-Hendy WEB OFFSET PRESS



Manufactured by

JOSHUA HENDY CORPORATION

601 WEST 5th STREET, LOS ANGELES 13, CALIFORNIA



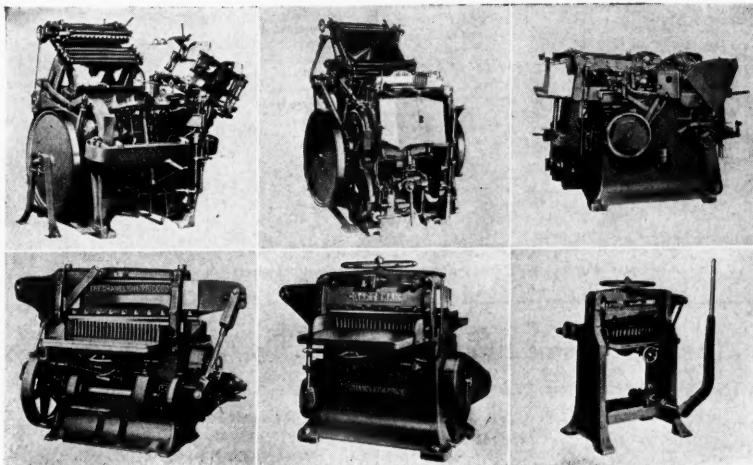
HERE'S a press with *extra strength* in every part—a press designed for your heavy jobs of cutting, scoring, creasing and stamping. Low-cost, automatic feeding at speeds up to 2300 impressions an hour on any stock from 13 pound bond to heaviest cardboard frequently triples the output of hand-fed



Write for complete specifications

**THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO**

Manufacturers of Printing Equipment for 60 years



CUT?

SCORE?

CREASE?

BLANK?

STAMP?

EMBOSS?

Then you need the

C & P

**CRAFTSMAN
SUPER HEAVY DUTY**

equipment. Special attachments for two-up runs of small forms which can double production of single forms are available—you can get still greater savings on this type of work. And you also have a press that will turn out the finest quality of any kind of printing—color jobs, all-type forms or heaviest solids.

\$1,000,000 PLANT PURCHASE

Adding to his printing and publishing holdings, Sheldon F. Sackett of Oregon and Washington has recently purchased the Metropolitan Printing Company at Portland, Oregon, for one million dollars. As this 44-year old business executive, publisher, and radio owner, who has expanded in recent weeks his printing and publishing activities at Vancouver and Seattle, Washington, and now Portland, has revealed, terms of the purchase were as follows:

A cash consideration of \$50,000; \$240,000 to be paid within 90 days, and the remaining \$710,000 to be paid over a 15-year period, with the balance drawing 3½ per cent interest. Sellers were Peter and Maurice M. Binford and Ralph H. Mort.

Sackett has indicated that he intends launching a new daily newspaper, as a "people's paper," intending to merge his recently acquired *Portland Sun* with the vast printing facilities he now has.

The *Portland Shopping News*, which has been printed by the Binfords, was not included in their sale of the printing company, since it is owned by the estate of its founder, Harry Marcus. The Binfords and their three sons, however, are being retained by Sackett as advisors in the operation of the printing company they have long operated.

The Binford Brothers and Mort have operated a printing business in Portland since 1901. About 1930 they began publishing books as the Metropolitan Press, changing the name to Binfords and Mort in 1938. Their book publishing is to be continued.

The Metropolitan also prints the Portland telephone directory. Peter A. Binford has been president of the printing company; Maurice M. Binford, secretary and treasurer; and Ralph H. Mort, vice-president. Under the new ownership Mr. Mort will be retained as general superintendent.

In addition to the *Seattle Star* which he recently bought, Mr. Sackett also bought a short time ago the *Vancouver Sun*, and has negotiated for radio station KWJJ of Portland, this deal awaiting FCC approval. He also owns the Coos Bay (Oregon) *Times*, and radio station KROW of Oakland, California.

BUYS SPACE BAND CLEANER

The Morrison Company, Milwaukee, has announced the acquisition of rights to manufacture and to sell the FW-45 Space Band Cleaner, formerly made by the Fuller Company, Schenectady, New York. It is the invention of Gerald Fuller, who patented it, but was stopped in its manufacture during the war because of the shortages of material. The product will be known as the Morrison Space Band Cleaner.

STAMP-COLORING EXHIBIT

Color control as applied to the production of postage stamps was featured at the exhibit of the International Printing Ink division of Interchemical Corporation at the Centenary International Philatelic exhibition in New York City, May 17 to 25.

PLAN FOR DIRECT MAIL AWARDS

Winners of awards for outstanding direct mail campaigns produced from September 1, 1946 to August 31, 1947 will be announced at the annual DMMA convention to be held in Cleveland, October 23 to 25, so President Edward N. Mayer, Jr., announced. The competition is open to all users of direct mail.

The board of judges includes Alice Honore Drew, the advertising manager, TelAutograph Corporation, New York; H. S. Foster, director of advertising, the Mead Sales Company, Philadelphia; Richard Messner, vice-president, E. E. Brogle Company, New York; Norman R. Singleton, direct mail manager, R. H. Macy & Company; and Frank Ware, circulation manager, *Newsweek*. Official entry blanks for the competition may be obtained from the Direct Mail Advertising Association, 17 East Forty-Second Street, New York City 17.

APPOINTS EASTERN MANAGER

R. S. Rowlett has been appointed manager of the eastern division of the Brown-Bridge Mills, Incorporated, Troy, Ohio, manufacturer of gummed paper and other materials. His headquarters are in New York City. Mr. Rowlett has been connected with the paper industry for twenty-five years, a number of which he was sales manager of McLaurin-Jones Company. Having served in World War I, he was recalled into service in 1942. In 1945 he joined the staff of the Brown-Bridge Mills which is now working out an expansion program with a building project that will add at least 30 per cent to its production capacity.

"PIONEERS" HOLD BANQUET

Employees of the Todd Company in Rochester, New York, who represent a total of 4,646 years of service, attended the seventh banquet of the Todd Pioneers recently.

The meeting in Rochester and one held at the same time in Philadelphia for the William Mann Division of the Todd Company were in honor of the people who have given a total of 11,367 years of service to the company.

New members of the Todd Pioneers, who have twenty-five years or more of service with the company, were welcomed by Walter L. Todd, chairman of the Todd Company board and presented with certificates and emblems by A. Richard Todd, executive president. George L. Todd, president, and Karl A. Price, superintendent of printing and lithographing, were the guest speakers at the dinner in Philadelphia.

MARK H. BERRY

Mark H. Berry, since 1934 chairman of the board of the Milton C. Johnson Company, New York City bank stationery specialist, died July 2 after an illness of four years. He was eighty-two years old. Connected with the Johnson company for nearly fifty years, Mr. Berry was a pioneer in the development of bank stationery specialty printing.

Levelcoat^{*} PRINTING PAPERS



Distributed by

ALABAMA		NEBRASKA	
Birmingham	Sloan Paper Company	Lincoln	Carpenter Paper Company
ARIZONA	Zellerbach Paper Company	Omaha	Carpenter Paper Company
Phoenix			
ARKANSAS		NEVADA	
Little Rock	Arkansas Paper Company	Keno	Zellerbach Paper Company
CALIFORNIA		NEW JERSEY	
Eureka	Zellerbach Paper Company	Newark	J. E. Linde Paper Company
Fresno	Zellerbach Paper Company	NEW MEXICO	
Los Angeles	Zellerbach Paper Company	Albuquerque	Carpenter Paper Company
Oakland	Zellerbach Paper Company	NEW YORK	
Redding	Zellerbach Paper Company	Albany	Hudson Valley Paper Company
Sacramento	Zellerbach Paper Company	Brooklyn	A. Price & Son, Inc.
San Diego	Zellerbach Paper Company	Buffalo	Hubbs & Howe Company
San Francisco	Zellerbach Paper Company	New York	Baldwin Paper Company, Inc.
San Jose	Zellerbach Paper Company	New York	Bullock, Dunton & Co., Inc.
Stockton	Zellerbach Paper Company	New York	The Confidex Paper Co.
COLORADO		New York	Preston Paper Company, Inc.
Denver	Carpenter Paper Company	New York	Forest Line Paper Company
Pueblo	Carpenter Paper Company	New York	J. E. Linde Paper Company
CONNECTICUT		New York	A. Price & Son, Inc.
Hartford	The Rourke-Eno Paper Co., Inc.	New York	Royal Paper Corporation
West Haven	Bulley, Dunton & Co., Inc.	New York	Paper Service, Inc.
DISTRICT OF COLUMBIA		New York	Troy Paper Corporation
Washington	The Barton, Duer & Koch Paper Co.	North Carolina	
FLORIDA		Charlotte	Dillard Paper Company, Inc.
Jacksonville	Knight Brothers Paper Company	Greensboro	Dillard Paper Company, Inc.
Miami	Knight Brothers Paper Company	NORTH DAKOTA	
Orlando	Knight Brothers Paper Company	Fargo	Western Newspaper Union
Tallahassee	Knight Brothers Paper Company	OHIO	
Tampa	Knight Brothers Paper Company	Cincinnati	The Chatfield Paper Corporation
GEORGIA		Cleveland	The Petrequin Paper Company
Atlanta	Sloan Paper Company	Columbus	The Scioto Paper Company
IDAHO		Toledo	The Ohio & Michigan Paper Co.
Boise	Zellerbach Paper Company	OKLAHOMA	
ILLINOIS		Oklahoma City	Carpenter Paper Company
Chicago	Berkshire Papers, Inc.	Tulsa	Taylor's Paper Company of Oklahoma
Chicago	Chicago Paper Company	OREGON	
Chicago	Midland Paper Company	Eugene	Zellerbach Paper Company
Springfield	Capital City Paper Company	Portland	Zellerbach Paper Company
INDIANA		PENNSYLVANIA	
Indianapolis	Crescent Paper Company	Philadelphia	Paper Merchants, Inc.
IOWA		Philadelphia	D. L. Ward Company
Des Moines	Carpenter Paper Company	Pittsburgh	The Chatfield & Woods Co. of Pa.
Sioux City	Carpenter Paper Company	RHODE ISLAND	
KANSAS		Providence	Carter, Rice & Company Corp.
Topeka	Carpenter Paper Company	SOUTH CAROLINA	
Wichita	Western Newspaper Union	Greenville	Dillard Paper Company, Inc.
KENTUCKY		TAHESSEE	
Louisville	The Chatfield Paper Corp.	Chattanooga	Bond-Saunders Paper Co.
LOUISIANA		Knoxville	Southern Paper Company, Inc.
Baton Rouge	Louisiana Paper Co., Ltd.	Memphis	Taylor's Paper Company
Baton Rouge	The D and W Paper Co.	Nashville	Bond-Sanders Paper Co.
New Orleans	Louisiana Paper Co., Ltd.	TEXAS	
Shreveport		Austin	Carpenter Paper Company
MARYLAND		Dallas	Carpenter Paper Company
Baltimore	Baltimore Paper Company, Inc.	Fort Worth	Carpenter Paper Company
MASSACHUSETTS		Harlingen	Carpenter Paper Company
Boston	Carter, Rice & Company Corp.	Houston	Carpenter Paper Company
Springfield	Bulley, Dunton & Co.	Lubbock	Carpenter Paper Company
Worcester	Charles A. Esty Paper Company	San Antonio	Carpenter Paper Company
MICHIGAN		UTAH	
Detroit	Seaman-Patrick Paper Co.	Salt Lake City	Zellerbach Paper Company
Grand Rapids	Carpenter Paper Company	VIRGINIA	
		Richmond	Cauthorne Paper Company
MINNESOTA		WASHINGTON	
Duluth	John Boshart Paper Company	Duluth	Zellerbach Paper Company
Minneapolis	Carpenter Paper Company	Spokane	Zellerbach Paper Company
St. Paul	Carpenter Paper Company	Walla Walla	Zellerbach Paper Company
KANSAS CITY		Yakima	Zellerbach Paper Company
Kansas City	Carpenter Paper Company	WISCONSIN	
St. Louis	Beacon Paper Company	Milwaukee	The Bouer Paper Company
St. Louis	Shoughnessy-Kniep-Hawke Paper Co.		
St. Louis	Tobey Fine Papers, Inc.	EXPORT AGENTS	
MISSOURI		American Paper Exports, Inc., New York, U. S. A.	
BILLINGS	Carpenter Paper Company	Cable Address: APEXINC—New York	
Butte	Carpenter Paper Company		
Great Falls	Carpenter Paper Company		
Missoula	Carpenter Paper Company		

If our distributors cannot supply your immediate needs, we solicit your patience. There will be ample Levelcoat Printing Papers for your requirements when our plans for increased production can be realized.

KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

122 East 42nd Street, NEW YORK 17

155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3

22 Marietta Street, N. W., ATLANTA 3

*TRADEMARK



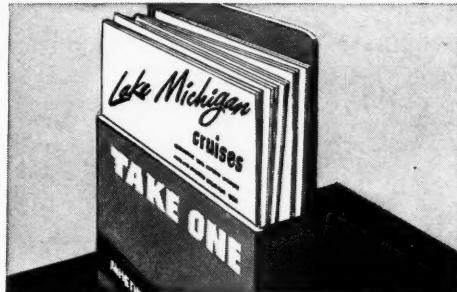
This advertisement is one of a series appearing in four colors in Fortune, Nation's Business, United States News, Newsweek and Business Week.

Test your word knowledge of Paper and Printing



1. Mill Brand

- Paper brand name controlled by manufacturer
- Nameless paper
- Brand name controlled by a paper merchant



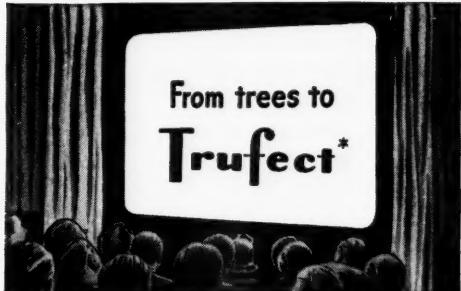
2. Dealer Helps

- Feeder aids for a sheet-fed press
- Advertising material furnished to dealers
- Trade paper advertising



3. Master Printer

- Printer with 25 years' service
- Any graduated apprentice printer
- One who owns or controls a print shop



4. Trufect*

- Justifying process in typesetting
- New type of color film
- A top quality grade of printing paper

ANSWERS

1 Mill Brand is a paper brand name which is controlled by the manufacturer. Such a brand name is Levelcoat* — a name backed by 75 years of fine papermaking, and distinguishing Kimberly-Clark's outstanding family of fine printing papers.

2 Dealer Helps is the term for advertising material furnished to dealers. For envelope inclosures and other dealer aids, new 1947 Kimfect* provides a coated paper with the look and feel of quality. Plus economy for volume printing.

3 A Master Printer is one who owns or controls a print shop. Time after time, master printers who prize excellence say they like to print with Levelcoat. For Levelcoat reproduces their finest presswork with fidelity and force.

4 Trufect is a fine quality grade of Levelcoat printing paper. It has long been preferred for its whiter, brighter surface, ink affinity, and uniformly fine printability — qualities brought now to even greater perfection in new 1947 Trufect.

*Levelcoat**
PRINTING PAPERS

Levelcoat printing papers
are made in the following
grades: Trufect*, Kimfect*,
Multifect* and Rotofect*.*



*TRADEMARK

KIMBERLY-CLARK CORPORATION
NEENAH, WISCONSIN

1872—SEVENTY-FIVE YEARS OF FINE PAPER MAKING—1947



GENERAL OVERSEAS INTERNATIONAL CO., INC.
515 MADISON AVENUE NEW YORK 22, N.Y. PHONE: PLAZA 3-3278 CABLES: GENOVINT

To: Market-wise Printers
Subject: The Overseas Air Mail Market

Exporters, importers and other concerns doing business overseas frequently have air mail postage bills amounting to thousands of dollars yearly. Air mail paper makes substantial postage savings possible.

But more than that, air mail users (both domestic and overseas) need quality stationery that gives messages an air of importance. The paper should give the impression of stability and character.

That's why we use Ecusta Fine Flax Air Mail 7% sub. for our air mail correspondence. Its light weight, and the way the paper reflects our standing in the export-import field, meets our requirements perfectly.

Sincerely yours,



James Segre
Vice President

Fine Flax Writing

Linen Flax Writing

Fine Flax Air Mail

Flax-opake Bible and
Printing Papers

Boxed Typewriter Papers

Stationery Cabinets

Special Makeready Tissue

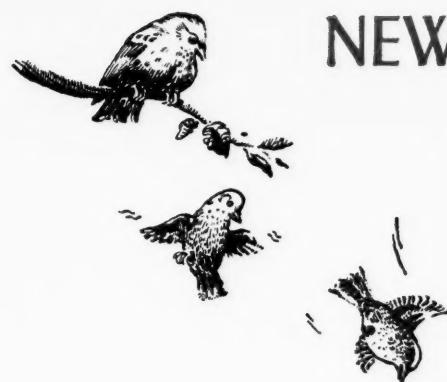
Silver-Wrapping Tissue
(Non-Tarnish)

Make Your Letterheads
IMPORTANT
LOOKING



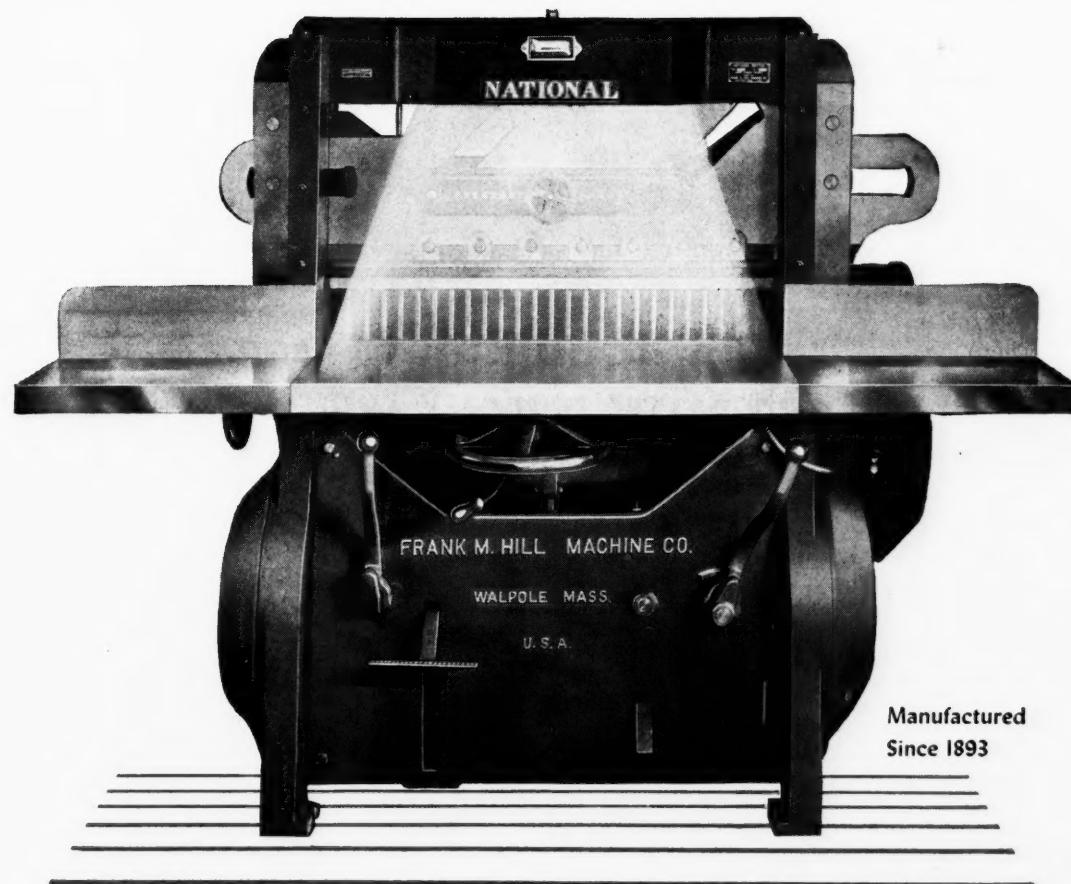
Ecusta Paper Corporation

PISGAH FOREST, NORTH CAROLINA



NEW WINGS cut cutting costs

National's new extended tables effectively triple their working area to help you zip through cutting operations in jig time. They're optional at slight extra cost; but the big broad illuminated table, the illuminated tape magnifier, the feather-touch treadle action, and the automatic clamp pressure adjuster save time too . . . and they're standard equipment on all National 44" Cutters. Write us for the name of your nearest distributor.



NATIONAL Cutter Division



DEEP-ETCH INTAGLIO PLATES DIRECTLY FROM NEGATIVES MADE IN A *Fraction* OF THE USUAL TIME

Real below-the-surface printing images that run three to four times longer are now possible directly from original negatives. This modern tested and approved method eliminates film positives, special chemicals and time, makes stronger, cleaner intaglio plates available for every job in your plant, and is so simple to use that any competent platemaker can adopt this quick, simple, automatic operation with no change in his present methods.

The Electron-o-plate builds up the non-printing area of your lithographic plate and causes the printing image to become recessed below the surface. This

eliminates ink roller, dampener and blanket abrasion, increases plate life 300 to 400 per cent, and provides an actual well that makes possible the transfer of up to twice the amount of ink. The growing list of satisfied Electron Lithoplate users attest to these facts.

We are now accepting orders for the Electron-o-plate apparatus in all sizes ranging from 17 x 22 up to 44 x 64 for either A.C. or D.C. operation. Place your order now to insure early delivery.

Electron-o-plate—The modern way to make plates



PROCESSES AND APPARATUS
PATENTS PENDING

Electron Lithoplate Corporation

Exclusive Distributors

J. H. & G. B. SIEBOLD, INC.
PRINTING INKS LITHOGRAPHIC

47 WATTS STREET • NEW YORK 13, N. Y. • WALKER 5-5565

Let's take a close look at this word -
able

Let's take a closer look.

a-vail'-able



Funk & Wagnalls defines *available* as:
“(1) Capable of being used advantageously; usable; profitable. (2) Of adequate power for a result; effectual.”

Remember this definition the next time you are told that certain graphic arts equipment is "available"?

Too often the word is used loosely to denote equipment on which fairly quick delivery is exploited to the limit. After that, it becomes your problem to decide whether or not it is "*capable of being used advantageously*" or "*of adequate power for a result*".

In the past, temptation to take a chance—to sign up for untried and little known machinery, merely because immediate delivery was promised—we know, has been strong. Today, however, the comparatively short time remaining until the graphic arts industry can get delivery of equipment which it knows from experience to be dependable, does not justify that gamble.

May we suggest that you discuss your needs with a Harris-Seybold representative now? In the years to come, you'll be glad you waited a bit longer for Harris Presses, Seybold Cutters and other Harris-Seybold graphic arts equipment.

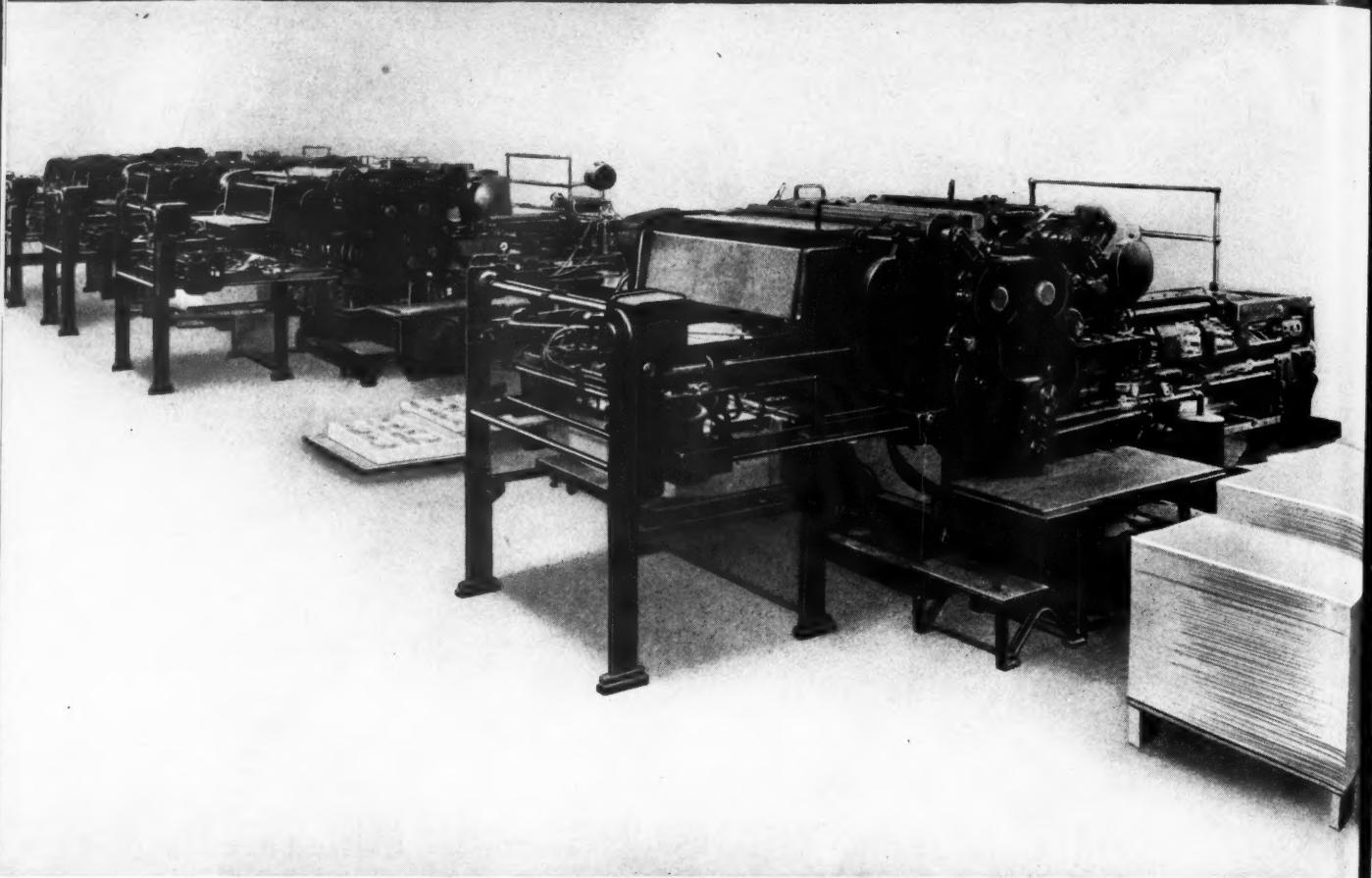
HARRIS-SEYBOLD

General Offices, Cleveland 5, Ohio

**HARRIS PRESSES • SEYBOLD CUTTERS
OTHER GRAPHIC ARTS EQUIPMENT**

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

a Picture of Mass Production ...



The Cottrell 2-color sheet-fed rotary press.

C. B. COTTRELL & SONS CO.

Westerly, Rhode Island

New York: 25 E. 26th St. • Chicago: Daily News Bldg.,
400 W. Madison St. • Claybourn Division: 3713 N.
Humboldt Ave., Milwaukee, Wis. • Smyth-Horne, Ltd.,
13 Bedford Row, London W.C. 1, England

Colorful printing rolls off this Cottrell press in mass production quantities with individual perfection in register and ink distribution

along with lower operating costs.

The Cottrell two-color rotary press operates at speeds up to 6000 sheets per hour and is ideal for all commercial and publication printing . . . a press for the kind of quality and quantity production you like to achieve.

OVER

93 YEARS OF GROWING WITH THE PRINTING INDUSTRY



PERFORMANCE

PUTS
THEM
OVER



on the diamond...
or on the presses

No question about it . . . real ability pays out. Great performance nets the top dividends every time. And this obvious fact is as true in the pressroom as it is on the baseball diamond. That's why so many leading printers and lithographers use AMERICAN ROLLERS exclusively. There's championship calibre in these rollers . . . there's definite "pennant play" in their every day's work . . . and they score big with top-quality production on every job.

Rigid factory control is the answer. From start to finish AMERICAN ROLLERS are subject to the strictest manufacturing regulations . . . in raw materials . . . in processing . . . in finishing . . . in final conditioning. And these are no "rule-of-thumb" controls . . . no mere guesswork. They're the stern functioning of the most modern, scientific and automatic curing apparatus and conditioning equipment. That's why AMERICAN ROLLER quality is positive and consistent. It's built in and sealed in . . . scientifically. Order a set and see for yourself.

American COMPOSITION FABRIC COVERED LITHOGRAPH SYNTHETIC RUBBER ROLLER'S

AMERICAN ROLLER COMPANY

1342 NORTH HALSTED STREET

CHICAGO 22 ILLINOIS

LET'S TALK ABOUT SHIPS

Art and craftsmanship are combined in every ship that sails the sea. Indeed, artists have always been stirred by a spread of sail against an expanse of sky and water. On ancient Egyptian temple walls, pictures of squaresail vessels survive to tell us that artists saw beauty in the work of the world's first shipwrights.

Printing is another field in which the prime elements of art and craftsmanship are joined together. Printers and artists know that their combined technical skills and creative talents are geared to the use of fine papers. That is why Westvaco papers are produced to meet exacting requirements in the field of the graphic arts—*fine printing depends upon fine papers*.

If you're clearing the decks for printing-action, procure a copy of Westvaco Inspirations for Printers Number 166. Entitled *Let's Talk About Ships*, this bi-monthly publication brings you a cargo of rich ideas in the uses of design and fine papers. You can get your copy, without charge, by asking your Westvaco Distributor—or by writing or telephoning to any of the Company addresses listed below.

NEW YORK 17 : 230 PARK AVENUE

CHICAGO 1 : 35 EAST WACKER DRIVE

PHILADELPHIA 6 : PUBLIC LEDGER BUILDING

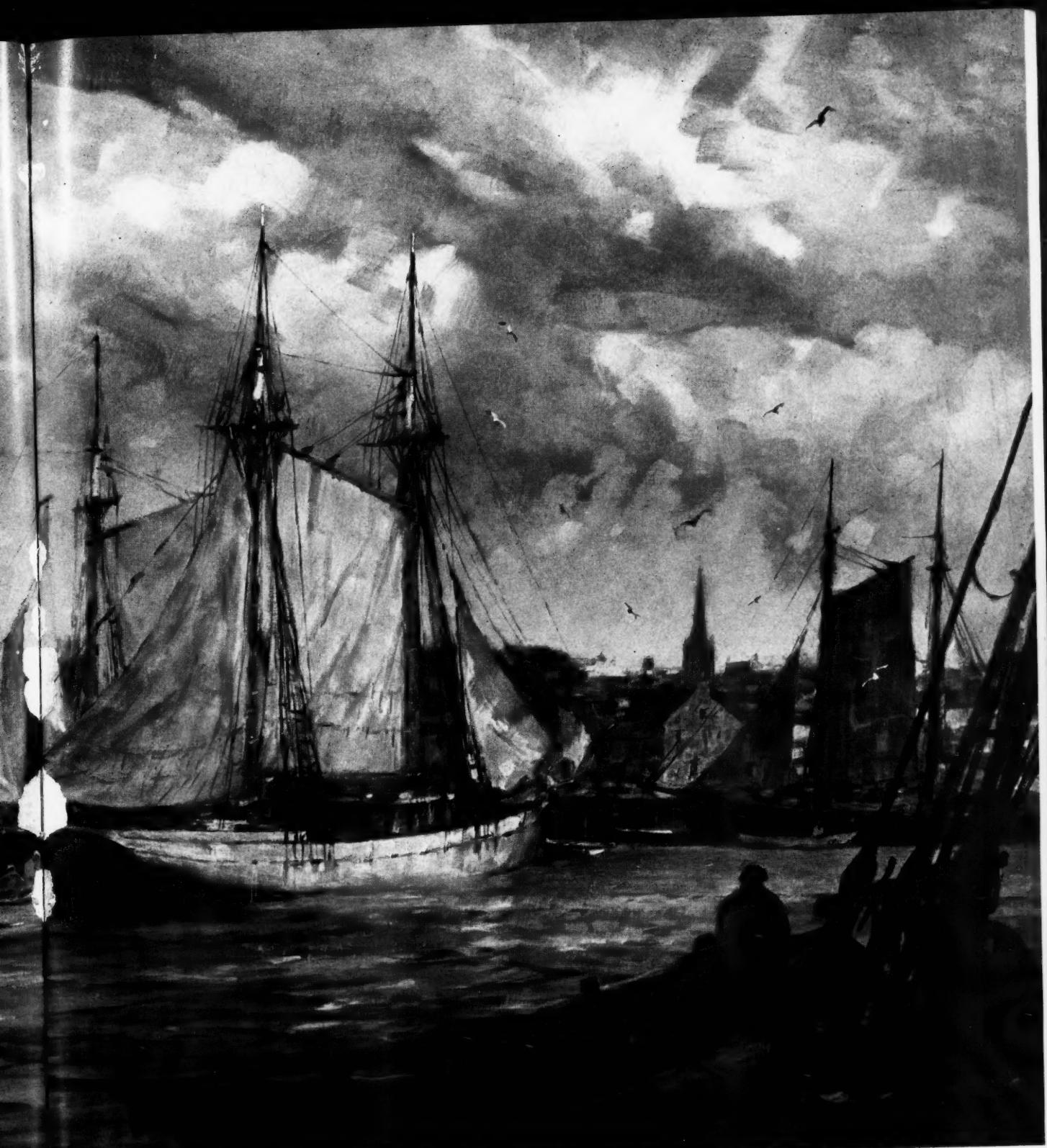
SAN FRANCISCO 5 : 503 MARKET STREET

WEST VIRGINIA PULP AND PAPER COMPANY

THE COVER ARTIST: Gordon Grant, a native of San Francisco, took his first sea voyage around the Horn at the age of thirteen. He later studied in London art schools. After a period of illustrating for *Harper's Weekly*, *Puck* and other leading magazines, Grant gave his entire time to painting, etching, and lithography, establishing a reputation as one of the nation's foremost artists of "sea and shore" subjects. His original canvas, "Old Ironsides," hangs over the President's desk in the White House, and his lithographs of maritime life have won popular acclaim. He is a member of the National Academy of Design, American Water Color Society, Allied Artists of America, Society of American Etchers, Chicago Society of Etchers. Represented in the Metropolitan Museum of Art, New York City, Library of Congress, Washington, D. C. and many museums and private collections.



NEW ENGLAND PORT: BY GORDON GRANT, N.A.
From the painting in Grand Central Galleries, New York



N.A.
w York

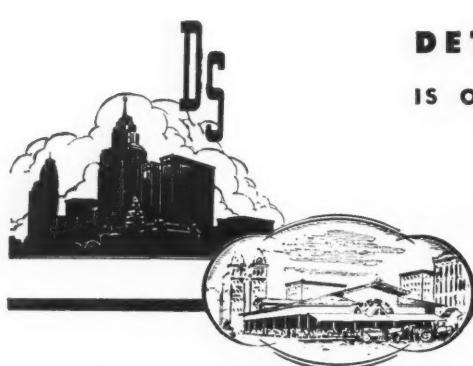
INSPIRATIONS FOR PRINTERS • NUMBER 166

**LOOKING FOR AN ATTRACTIVE,
EXTREMELY** *Tough Cover?*



● HERE'S the perfect cover for that hard-working catalog that must stand up under long, constant handling and the hardest kind of use. It's Detroit Embossed Cover! This famous Detroit Sulphite cover sheet is made of pure Mitscherlich pulp, slowly and thoroughly cooked to preserve the long, perfect fibers which impart to it exceptional strength, toughness and durability.

Examine Detroit Embossed Cover . . . feel it! Its rich leather-like texture is smart looking and smart feeling . . . impresses you at once with its beauty, distinctiveness and lasting qualities. You need look no further in your search for a fine quality, long-lived cover sheet—specify DETROIT EMBOSSED COVER! For many years this cover has been first choice of advertisers and printers for enduring beauty . . . strength . . . ruggedness.



DETROIT *Embossed* **COVER**

IS ONE OF THE MANY FAMOUS PAPERS OF

**DETROIT SULPHITE
PULP AND PAPER COMPANY**

DETROIT 17

MICHIGAN



DURING the month of August, Eastern Corporation is distributing to printers and buyers of printing a specimen sheet of *Eastern's Atlantic Bond*. A specimen sheet of Futura Type, as well, it was designed by Kurt H. Volk, well-known typographer and the proprietor of Kurt H. Volk, Inc. of New York City and Bridgeport, Conn.

Just as Futura Type is a popular printer's font, Eastern's Atlantic Bond is a popular printer's paper. Crisp, crackling, and genuinely watermarked, it offers printers a strong combination of

quality and economy. Free from waves, wrinkles and lint, it has a specially sized surface and lies flat on the press and takes clean, sharp impressions. A better value in printability, uniformity, and dependability, it is your best buy for best results. If you are interested in receiving this specimen sheet of Eastern's Atlantic Bond and Futura Type and are not now on our mailing list, a request on your business letterhead will receive prompt attention from any one of our Paper Merchants or our Advertising Department.



EASTERN CORPORATION
BANGOR, MAINE

Makers of Atlantic Bond and other Fine Business Papers

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

109



Satisfaction for particular people

Printers are careful craftsmen. They take pride in turning out fine work. And they know what is needed to do it. So—isn't it indicative of the consistently-high quality of Johnson Inks that they have been serving this painstaking trade for 143 years?

CHARLES FINEU **Johnson** AND COMPANY

GOOD INKS SINCE 1804

10th and Lombard Sts., Philadelphia, Pa.
NEW YORK • CHICAGO • BOSTON • ST. LOUIS • CLEVELAND • DETROIT
BALTIMORE • KANSAS CITY • PITTSBURGH • ATLANTA • DALLAS





smile,

SEEING ALL THREE

the
hat .
grets your co-
right now — immeasurab-
hancin-
certainly say. Make
the Fox River
Fox River
TION, Appleton.

Cotton Fibre Bond, Ledger, Onion Skin
"The more Cotton Fibre the finer the Paper"

OUR WATERMARK
is your quality guarantee

Look through
the paper...
see all three!



1 COTTON FIBRE

2 100 - 75 - 50 or 25%
COTTON FIBRE CONTENT

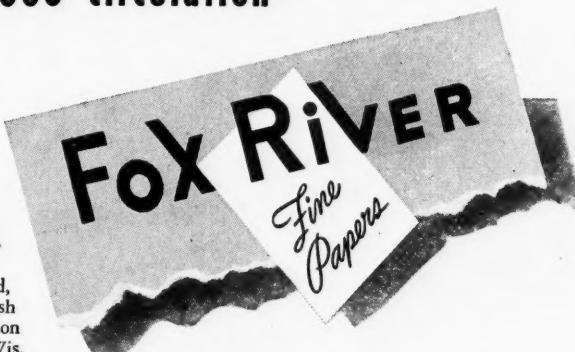
3 MADE "by Fox River"

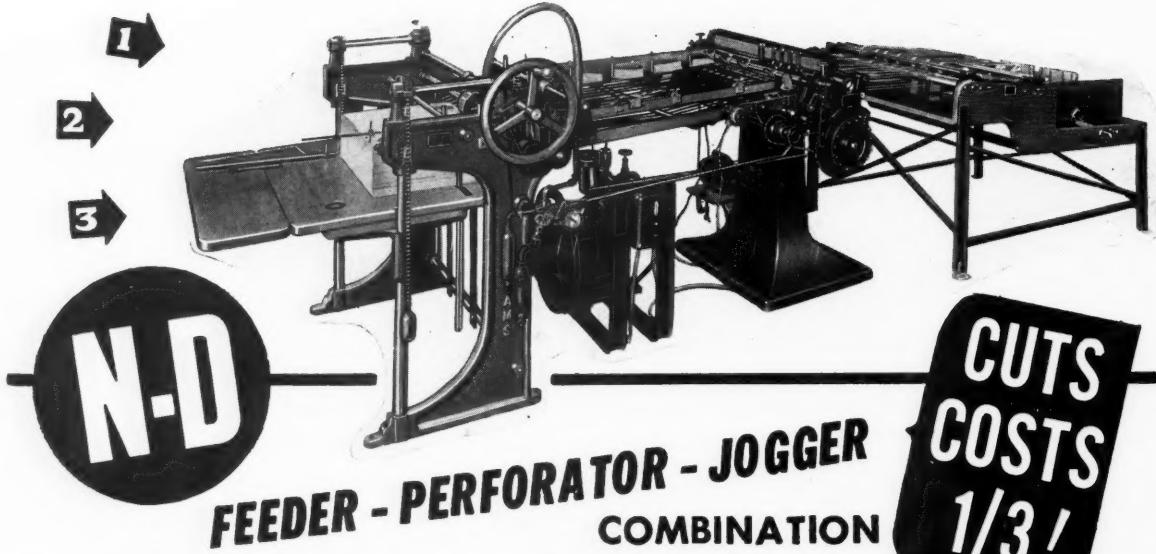


Consistently advertised in
11 National Magazines, totaling
over 2,600,000 circulation

Recommend Fox River with confidence — show the watermark that sells. "Seeing all three" is your sales aid and your customer's guarantee of fine business stationery. Tie up your selling with this factful watermark. Every Fox River consumer ad is telling your customers "to look through the paper . . . see all three". They're learning that "by Fox River" in the watermark signifies highest quality letterhead paper.

PAPERS "by FOX RIVER" . . . 100% Cotton Fibre Anniversary Bond, Ledger and Onion Skin; 75% Old Badger Bond and Ledger; 50% English Bond and Ledger; 25% Dictation Bond, Ledger and Onion Skin; Dictation True-Opaque Bond. FOX RIVER PAPER CORPORATION, Appleton, Wis.





FEEDER - PERFORATOR - JOGGER COMBINATION

**CUTS
COSTS
1/3!**

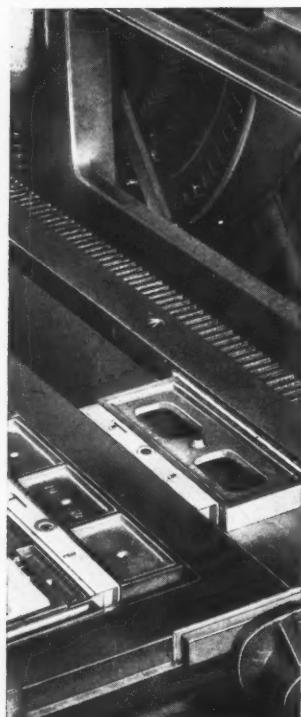
"We're mighty keen about it" states the Oconto Mfg. Co., well known Chicago finishers to the trade. "Installed by N-D as a complete unit, the combination of the McAdams Feeder and Jogger and the N-D ROTARY SLOT PERFORATOR has resulted in a saving to us of $\frac{1}{3}$ in operating time. Not only that . . . we are getting high production. Today the unit is handling 17x22 sheets, doing the feeding, perforating and jogging at

7,500 per hour." (Other sizes handled at proportionate speeds.) That's how one user feels about this splendid three-in-one unit. And those sentiments are echoed in the many installations already made. It's a time-saving, money-making outfit . . . speedy, accurate, thoroughly dependable . . . and pays a high dividend on the investment. See how you too can profit. Write us.

- Automatic; quiet; easy-running.
- Perforator does Snap-out and Cut-out Slot Hole Perforating, crimping, slotting and scoring. Unequalled for strike-in work. Positive accuracy. Produces flat work, allowing perforating before printing.
- Easy to operate. So simple one operator can readily handle two machines.

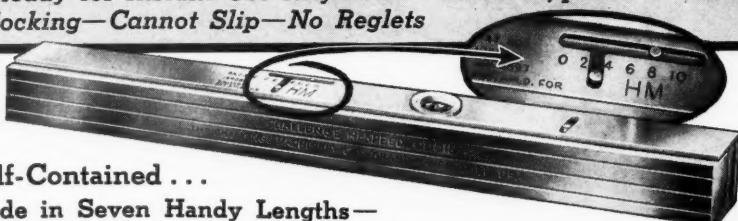
NYGREN - DAHLY COMPANY

1422-32 ALTGELD ST. CHICAGO 14, ILL.



In the Form — On the Press Bed.... **CHALLENGE Hi-Speed QUOINS**

Save Time — Insure Accurate Register — Self-contained Unit Ready for Instant Use Anywhere — Direct Expansion — Self-locking — Cannot Slip — No Reglets



Self-Contained . . .

Made in Seven Handy Lengths —
3, 4½, 6, 7½, 9, 10½ and 12 inches

• The CHALLENGE HI-SPEED QUOIN adds a new thrill to lock-up. You will be amazed at the speed and accuracy with which the job can be done. You save 70% to 80% on lock-up time because:—(1) they are self-contained units, ready for instant use; (2) two Challenge Hi-Speed Quoins do the work of 4 to 8 ordinary quoins; (3) quoin is always parallel with the form and locks true for its entire length thereby providing square lock-up; and (4) "always clear" register

indicator allows unlocking and relocking for changes in less time and always in exact register.

Challenge Hi-Speed Quoins are absolutely different than any other quoin. Made of the finest steel rust-proof plated for long service. The extra heavy racks in Challenge Hi-Speed Quoins are of special quality tool steel—four times as strong as the fine steel used in chases.

WRITE FOR COMPLETE DATA TODAY!

594

Challenge

THE CHALLENGE MACHINERY COMPANY
"Over Fifty Years in the Service of the Graphic Arts"
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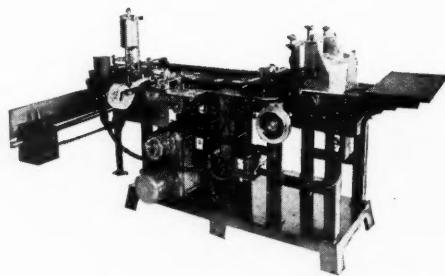


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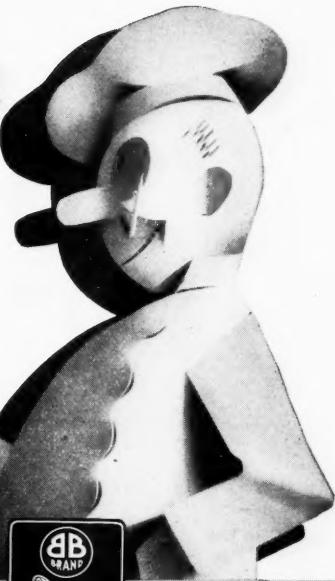
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DO YOU KNOW...

Why We Say a "Font" of Type?

Back in the early days of printing, most of the work produced was of a religious nature. A great deal of the printing was done by monks, since established printing houses were few and far between, and much of the equipment was made and kept in churches and monasteries. Space was at a premium in these ecclesiastical print shops, and the monks were constantly beset with a storage problem. Necessity finally nurtured invention, and they utilized rather unique receptacles for their equipment—one of the most efficient for holding type being the baptismal font.

Perhaps some of our more academic colleagues will insist that font comes from the French, meaning cast or flow. However, since printing is a very romantic art, its history being profusely colored with legend and fantasy, we prefer the "baptismal font" approach and feel you might too.

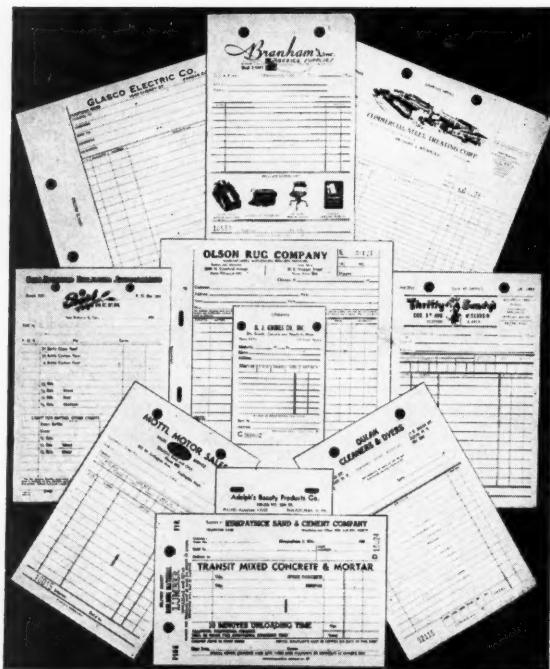
There may be two sides to the "font" question, but there is only one side to the question of top-quality type metal. Blatchford type metal is clean, free-flowing and low-drossing which means smoother operation, and more ems per hour. Stay on the right side of the type metal question by using Blatchford—it's the right answer.

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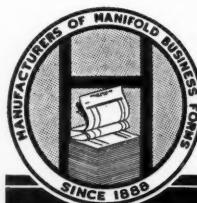


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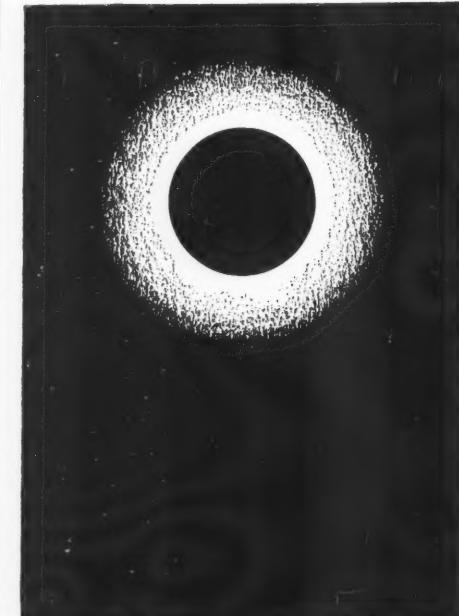
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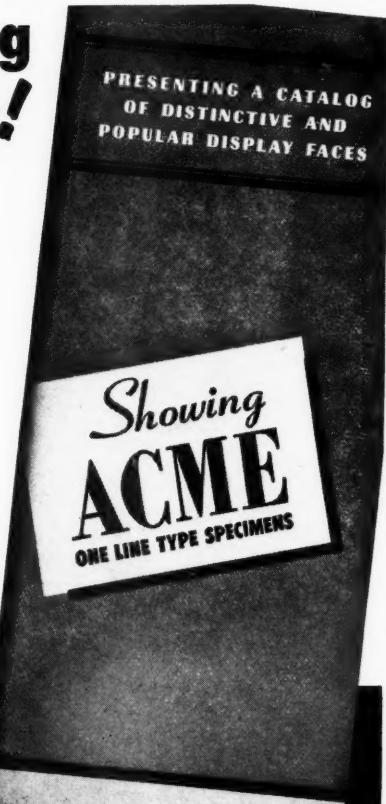
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For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



• Daily production of your compositors is in ratio to their time at case and working bank, assembling type, rule, cuts and spacing materials. The more time they spend hunting for materials they need, the lower their production and the higher your costs.

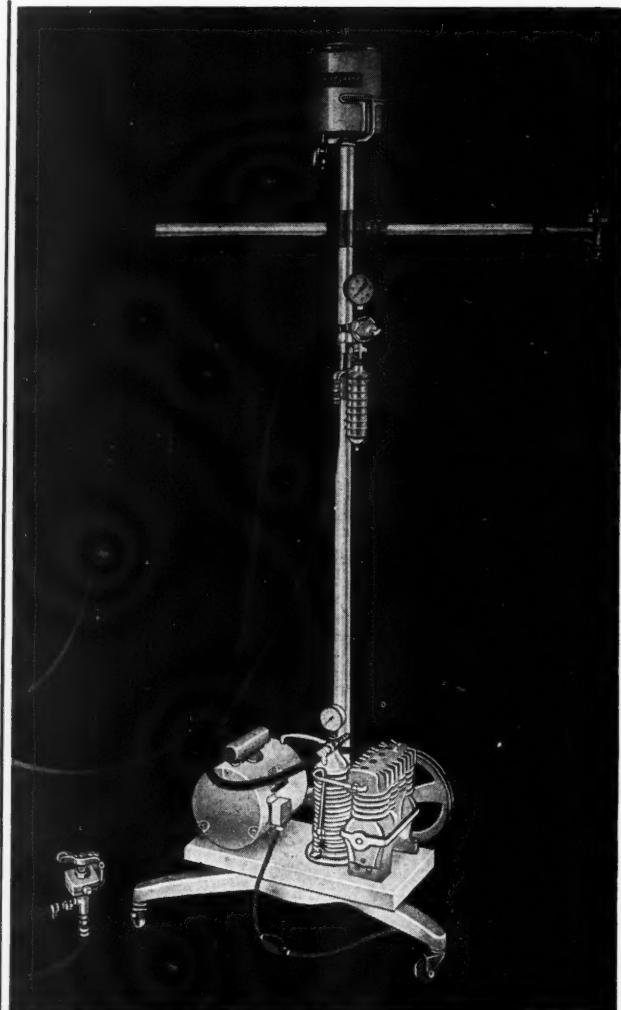
Hamilton Cabinets, properly stocked, provide generous supplies of working materials in easy reach of every compositor. Your men spend more time at case and working bank . . . less time hunting for leads, slugs, rule, etc. With Hamilton Cabinets production goes up . . . your costs come down.

Hamilton equipment saves valuable floor space also, through careful engineering that eliminates waste space and makes possible greater production in smaller floor area.

Our new Catalog No. 23 illustrates Hamilton Type Cabinet Assemblies and optional arrangements for job and newspaper composing rooms. Ask your Hamilton dealer or write us for your free copy.

HAMILTON
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TWO RIVERS, WISCONSIN



MODEL 382

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SPRAYOMATIC Offset ELIMINATORS SAVE YOU MONEY! PROVED BY 15 YEARS SUCCESSFUL PIONEERING

NO MORE INK DOPING

Retain true brilliance and sparkle—don't use dryers which will deaden colors. SprayOmatic permits fine printing and speedy production.

NO MORE SLIP-SHEETING

This "gun" shoots a slip-sheet of "dry" powder between each sheet. It's effective, invisible—and you can't feel it.

NO MORE RACKING

Save time, space—quote "regular-run" prices on gloss ink and spot-varnish jobs.

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Keep production at full speed even on "fussy" jobs. Let SprayOmatic "blow" away your press problems—no more sheets sticking together, no more off-set. It pays to spray with SprayOmatic!

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FLUID...** A ready mixed solution which becomes a dry powder before reaching the sheet. Eliminates offset, yet can't be seen or felt. Non-injurious to health. Costs less than 2c per thousand average size sheet coverage. Works in any make "gun."

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Ideal for Large Color Work

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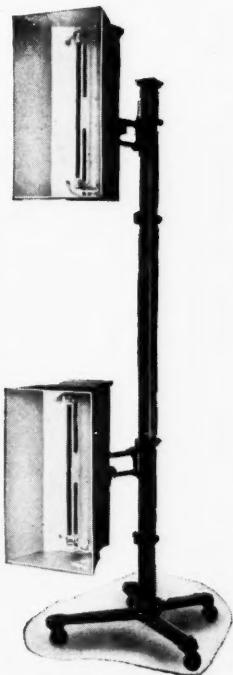


The Macbeth Transparency
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designed to register and reproduce specified color temperature.

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**MODEL
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Hammond announces a low cost quality saw—the BEN FRANKLIN TRIMOSAW. The Ben Franklin name indicates economy and the TrimOsaw name indicates quality. This machine is part of the quality TrimOsaw line and is priced at the lowest figure at which we know from our experience it is possible to make a quality saw.

The BEN FRANKLIN has full range capacity — it will handle from the smallest work to full-page newspaper plates.

It is the ideal combination of capacity, accuracy and low price for the smaller commercial plant and the weekly newspaper.



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*Paasche's "NO-OFFSET"
PROCESS*

You run no chance of the unforeseen need of smudge-sheeting with Paasche "No-Offset" Process Equipment.

Entirely eliminated is the old problem of ink offset. Full press speeds are maintained and delays formerly caused by ink manipulations are done away with. Delivery schedules are met. The estimators dilemma—to figure slip-sheeting or not to figure it—is gone. With the unbeatable combination of Paasche "No-Offset" Equipment and Solution, shop costs are cut, press time reduced and printing quality improved.

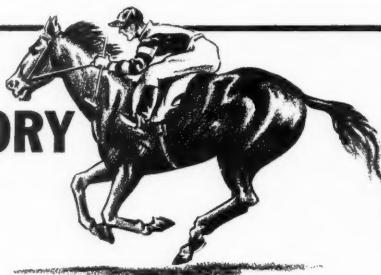
Paasche Solutions may be used to prevent ink offset on any kind of printing, including metal foil and cellophane, food wrappers and containers—and to meet various climatic conditions.

Paasche Airbrush Co.

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Paasche Airbrush (Canada) Ltd., 864 Paper Avenue, Toronto 6

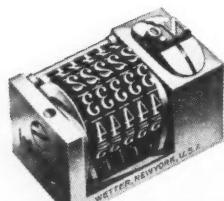
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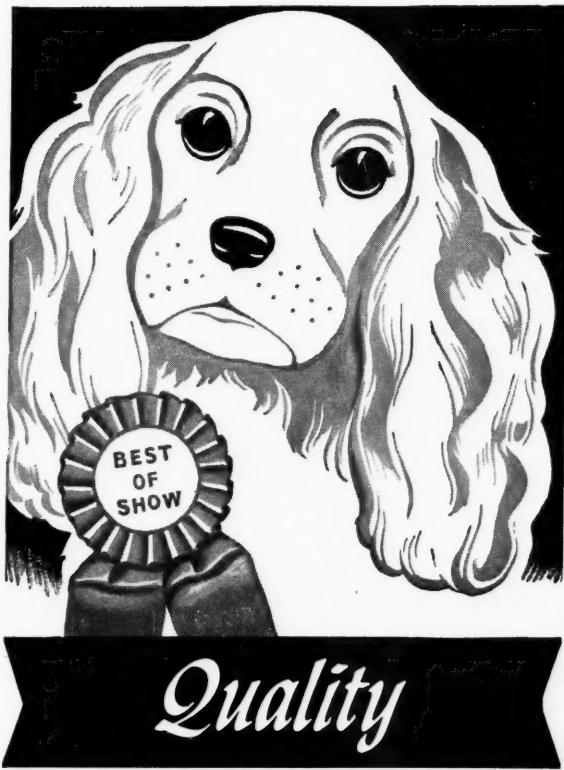
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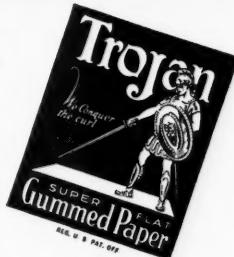
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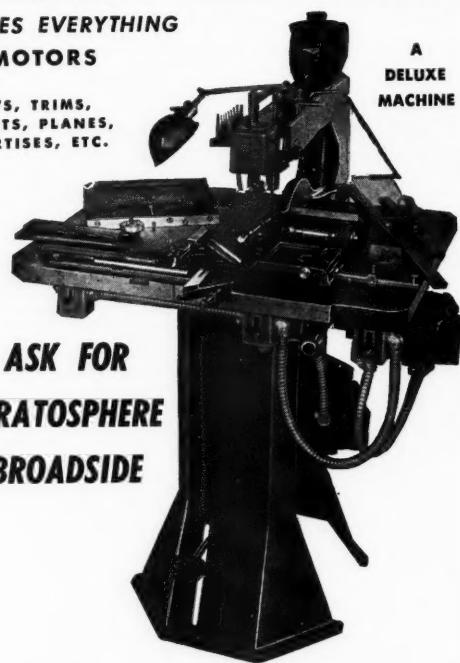
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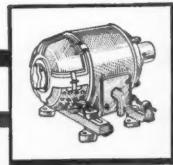


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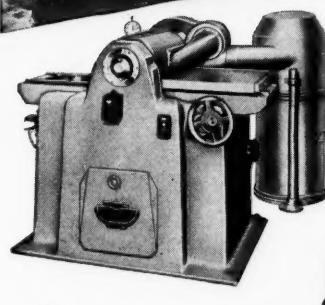
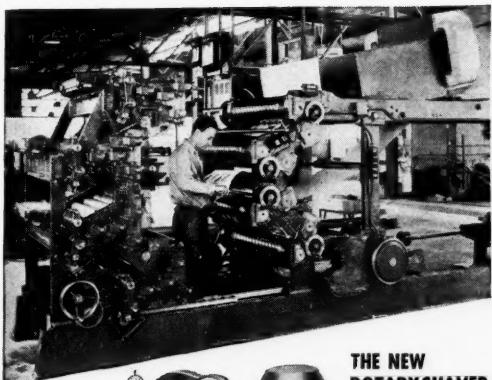
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NORTHERN MACHINE WORKS
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The Taylor Registerscope

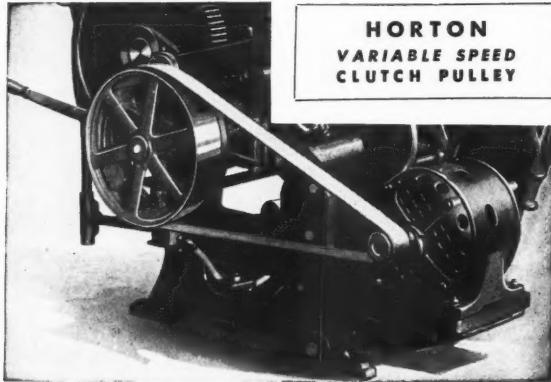
Progressive printers install them because they save the time that costs most.

Its remarkable success is due to its performance.

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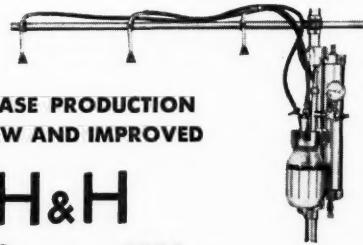
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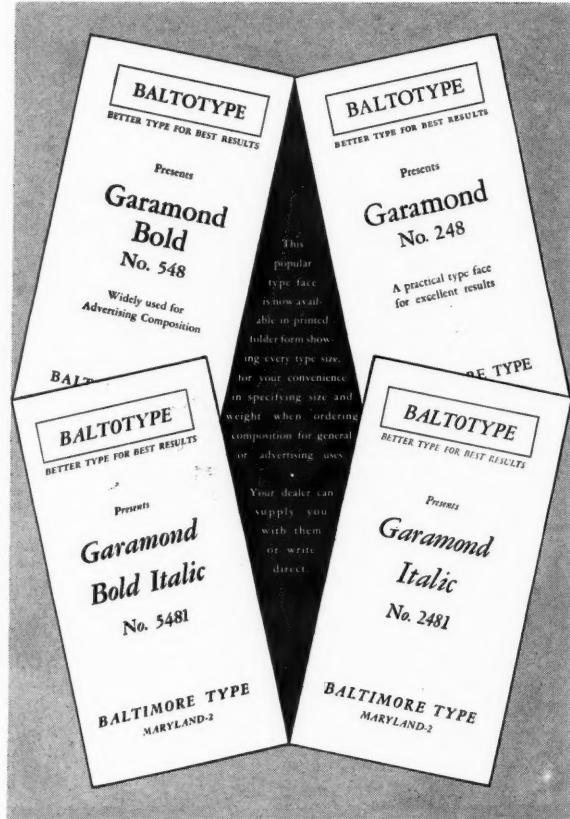
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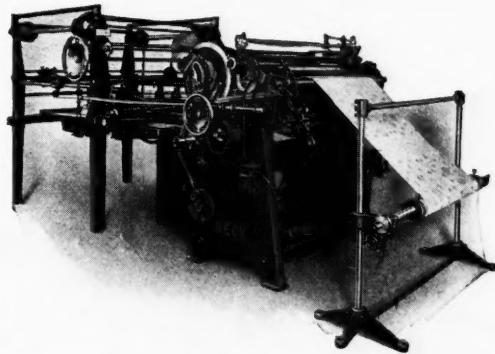
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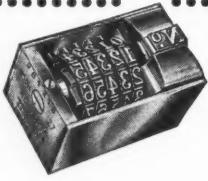
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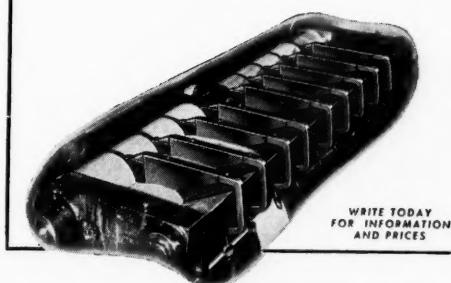
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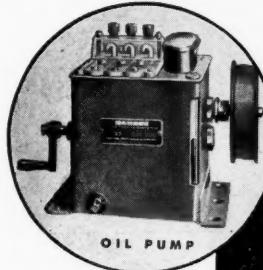
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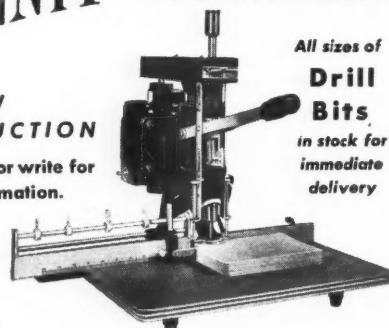
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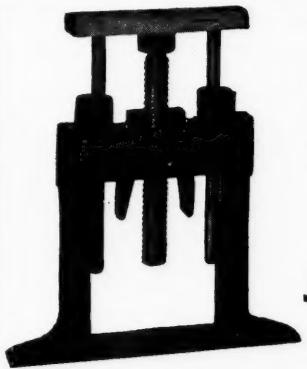
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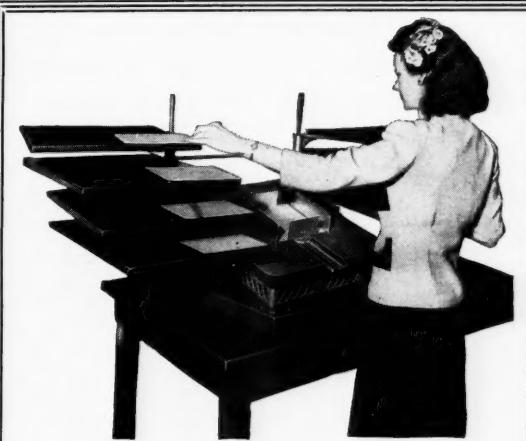
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Things to do this year*

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2 See Falco for Fine Rebuilt
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All new steel gears, cams, shafts. A new press built in the old frame. Actual cost 40% less than new machine. See it in action. Immediate delivery.

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With Cleveland continuous feeder, double-letter and 32-page attachments, pasteur. AC electrical equipment. 26x40-inch size.

34½-INCH DIAMOND POWER PAPER CUTTER

Excellent mechanical condition. AC electrical equipment.

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Fast Delivery on this Low-Cost Galley

Standard proofing-thickness, (.051), with spot-welded corners and grooved sides for rigidity. Strong as steel, yet $\frac{3}{4}$ lighter in weight. Beveled edge and RUST-PROOF!

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(Continued on next page)

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EQUIPMENT FOR PRINTERS

Mitering Machines • Composing Sticks • Slug Clippers
Band Saws • Lead and Rule Cutters • Type Gauges

H. B. ROUSE & CO., 2214 N. Wayne Ave., Chicago 14, Ill.

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for Lithographers, Printers, Newspaper Publishers. Also Presses for Folding Box Manufacturers. Tell Us Your Requirements

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Patent GAUGE PINS



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A handy Gauge Pin made with 12
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Craftsmen know that good printing requires good plates. We are equipped to give you fast, efficient service, always maintaining the highest quality in our work. Expert plate graining and re-graining by

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• **PACIFIC NORTHWEST**, well-established bank, county, commercial printing, lithographing and office supply firm has an exceptional opportunity for a salesman experienced in above lines. Expect earnings at least \$5,000 and up a year. Write Box G-1107, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

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• **WANTED**—Man 25-35 years old for sales engineering for paper manufacturer. Good personality, technical education, pressroom experience essential. Some traveling necessary. Salary commensurate with qualifications. Send complete details and photo to: Box G-1111, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

• **WANTED EXPERIENCED** salesman by well established commercial printing company in midwest. Submit personal data, qualifications, references and desired salary. Permanent position and excellent future for right man. Box 325, Sioux City, Iowa.

• **WANTED**: Compositor who is well experienced. Exceptional working conditions in well equipped shop located within 100 miles of Chicago. Non Union. Write Box G-1114 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **MONOTYPE** Keyboard Operator. Great variety of work. We also need a hand compositor. Permanent positions to right parties. Linxweiler Printing Company, Decatur, Illinois.

(Continued on next page)

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SHEET WRINKLING
INK DRYING Troubles



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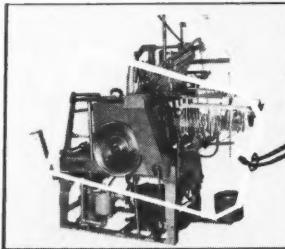
Periodical Division

301 Woodward Ave.

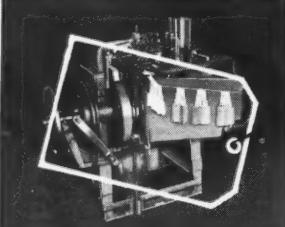
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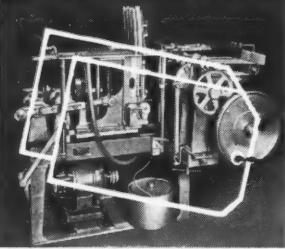
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These machines are valuable auxiliaries to the New Era Multi-Process Press or the New Era Tag Press.

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Whatever claims are made, Graeber Stringing and Wiring Machines can't be matched for high speed, versatile performance. Besides tags, the Looper and Knotter are unexcelled for bridge tallies, small pamphlets, advertising booklets, etc.

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Classified Buyers' Guide (continued)

HELP WANTED (Continued)

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HOUSE CRAFTSMEN
at their
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These machines are now in use in hundreds of plants and actual cost records show many jobs jogged in 1/4th to 1/6th the time consumed by hand jogging.

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"Your Supply House"
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(Continued on next page)

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Better profits can be obtained on perforating jobs with this ideal and practical combination—McAdams famous pneumatic feeder attached to the Rosback Perforator and serviced by McAdams automatic delivery Lay-boy.

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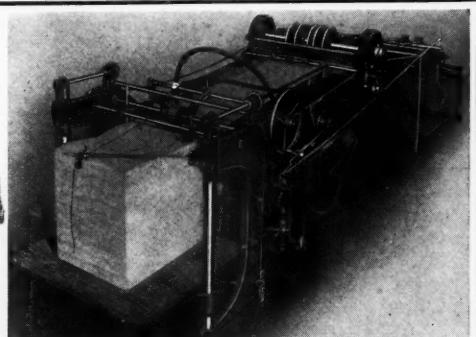
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Speeds up to 7500 an hour. Feeds up to 3-ply index. Remote variable control. Write for illustrated bulletin #I-101.



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(Continued on next page)

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THE INTERNATIONAL CONVENTION OF PRINTING HOUSE CRAFTSMEN

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OSGOOD-GLOBE CORPORATION • 33 PURCHASE STREET, BOSTON 10, MASS.

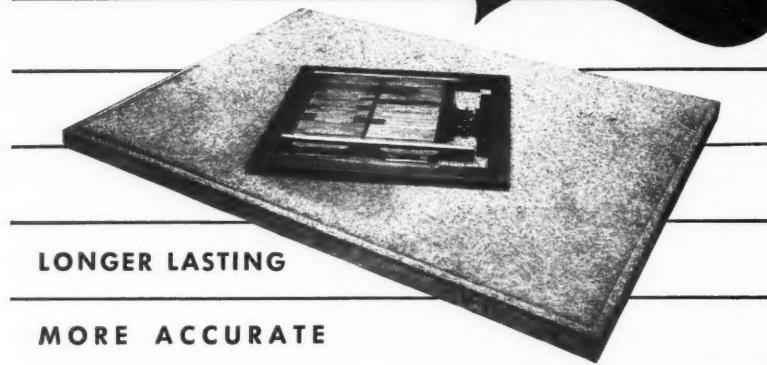
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IMPOSING STONE
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The new, hard and tough granite Imposing Stone shown here enables printers to do more accurate work . . . easier and faster. This new stone, developed by The Herman Stone Company, is not the old-fashioned marble imposing stone. It is granite with a large percentage of quartz to make it more rugged for



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Already being used and approved by printers, this new stone has many definite advantages. Under ordinary rough usage it won't chip or break. It will not swedge, burr, corrode, rust, warp or cup. Forms slide easier than on other surfaces. And the stone is simple to keep clean.

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The Herman Stone Company

324 HARRIES BUILDING • DAYTON 2, OHIO

Classified Buyers' Guide (continued)

SITUATIONS WANTED

- **PRINTING EXECUTIVE**—Successful Management, Sales, Labor relations, Estimating Costs, etc. Practical efficient planned prod. experience as Supt. and journeyman, Chicago trained. Diversified quality letterpress and some offset exp. Age 45. \$150 to \$800,000 volume. Any capacity considered. Available in Sept. Central or Pacific states desired. Write Box G-1116 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

- **PRODUCTION SUPERINTENDENT** with background of several successful years of supervising letterpress and offset printing, and who is a competent printer and linotype operator, with necessary knowledge of operations of other departments, desires connection with reputable concern looking for an experienced man who is reliable and trustworthy. References. 44 years of age. Can locate anywhere. All inquiries will be answered. Address P. O. Box 417, Danville, Illinois.

- **PRINTING SUPERINTENDENT** or production manager; now employed out of city but open for position with progressive concern in Chicago or mid-west. Can give best of references as to character and ability. Write Box G-1113 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

- **SITUATION WANTED** —Estimator Offset and Letterpress, or something in production. Fully experienced in all phases. Midwest location preferred. Capable of administrative spot. Write Box G-1110 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

- **PRESSMAN**—Experienced on horizontal, vertical and Gordon presses doing commercial work. Also feed press. Prefer Western State. Write Box G-1108 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

- **ADVERTISING ARTIST—LAYOUT**—Production (woman)—27 years experience as assistant editor and business manager. Business background. Live ideas. Chicago area. Euclid 7632.

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FOR EVERY OCCASION AND HOLIDAY
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PRINTING HOUSE CRAFTSMEN CONVENTION

"Happy Days"

Saratoga Springs, New York, August 31 - September 3

Wild & Stevens, Inc.

5 Purchase Street, Boston, Massachusetts

Greetings

Machinery—Parts
Printers' Rollers
Supplies

Classified Buyers' Guide (continued)

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- **THE BAUER TYPE FOUNDRY, INC.**, 235 East 45th Street, New York, N. Y. Producers of fine type faces.
- **WANTED**—Hard foundry type metal for cash or trade. Missouri Central Type Foundry, Wichita, Kansas.
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- **NEW CATALOG**—Free on request. Missouri-Central Type Foundry, Wichita, Kansas.

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- **SPECIFY PRENTISS** Stitching Wire. Over eighty-five years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

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WITH
Perfection
FLAT
GUMMED PAPER

Whether for offset or letterpress, PERFECTION is as easy to handle as ungummed stock. That's because it's accurately trimmed, won't shrink, stretch or curl—is processed to stay flat the year round!

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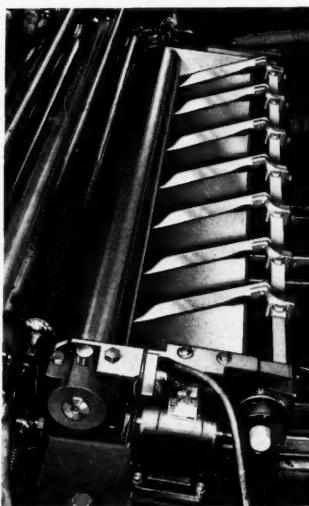
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PHILA. 23, PA.

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Save Time and Money, Give Better Ink Distribution!



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- Ends hand stirring of ink in fountain.
- This is a manpower-saving device.
- No culling out of off-color sheets.
- Gives you better quality printing.

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ORTLEB Machinery Company

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Ortley Ink Agitators are made co-operable with the press; a number of models are motor driven.

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INCREASES
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Clarence Woodworth, pressroom foreman agrees with his production manager: "There's only one way to be sure of getting the best results—and that's to use Cromwell Tympa for every type of job!"



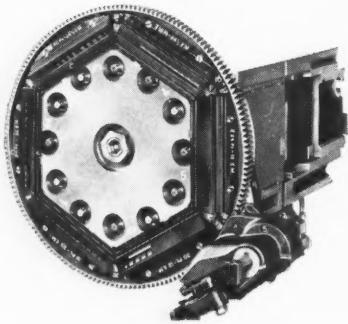
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liner changes now"*



Operators using Intertypes equipped with Six-Mold Disks find that stops for mold changes are no longer necessary... even when copy is all display. In many composing rooms six molds take care of all but the exceptional requirement. This saves non-productive machine time and makes the operator's work that much easier. ↗ The Intertype Six-Mold Disk will cast overhanging slugs...can be set up for body sizes from 5 to 48 point, 30 picas wide or less. The correct ejector blade is brought into play *automatically*. Three keys on the edges of the mold disk assure exact alignment of molds with respect to trimming knives. ↗ Intertype was *first* to introduce the 30-em Six-Mold Disk...another major contribution to composing room efficiency. ↗ *Look to Progressive Intertype.*

SET IN INTERTYPE GARAMOND FAMILY

Intertype



Brooklyn 2, New York

